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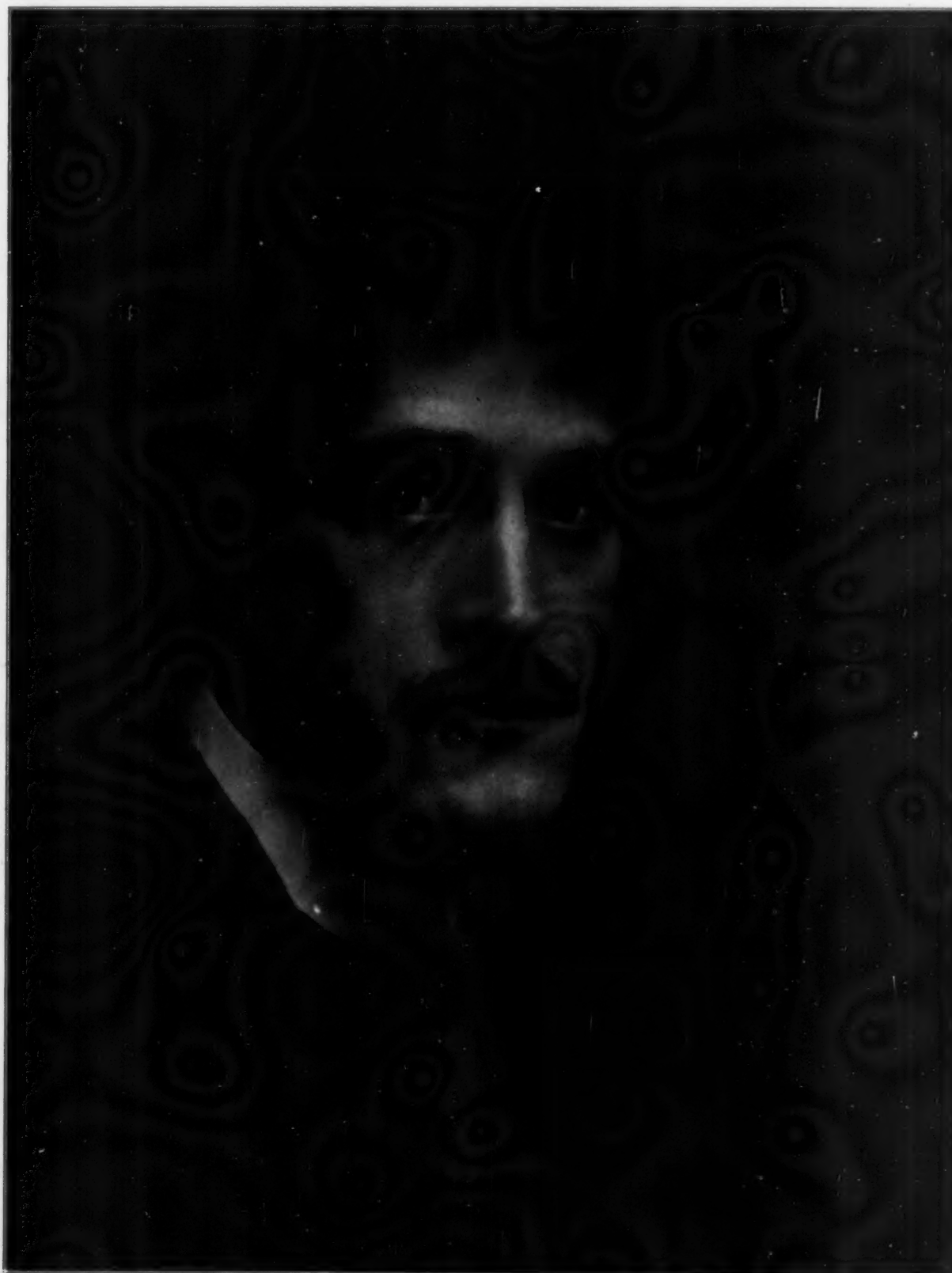
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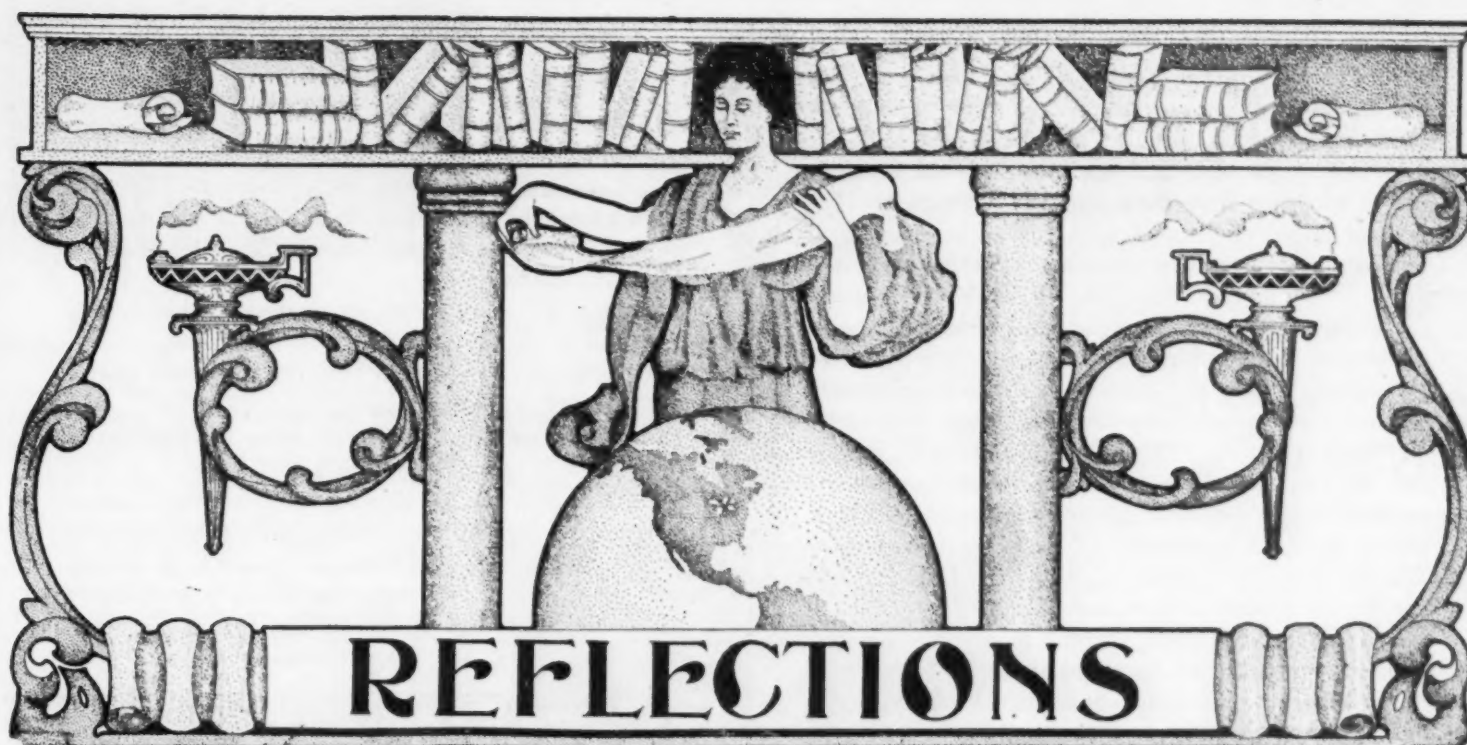
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ON RECENT DOINGS IN PARIS.

PARIS, June 4, 1907.

THE series of Russian concerts at the Grand Opera, for some reason or other misnamed "historical," is a thing of the past for good and always, ended on May 30 with the program nearly intact as announced. Scriabine's second symphony, an early *durchkomponirtes* piano concerto by Liapounow, played with masterly control and patriotic fire by Josef Hofmann; and a musical tableau or picture intended to be another one of the now famous program compositions, this one by Liadow called "The Sorcerer"—those were the numbers conducted by Arthur Nikisch with cheerful resignation and graceful manners. Glazounow himself conducted an orchestral number of his own called "Spring," and I nearly forgot a romance by Cui from an opera of his called "William Ratcliff" and numbers from Tchaikowsky's opera "La Magicienne," with Marianne Tchévassay as soprano singist, while an introduction and scene from Rimsky-Korsakow's opera-legende "Sadko," with orchestra, chorus and soloists, conducted by Felix Blumenfeld of the St. Petersburg Opera, finally finished the finale.

It required no rapidity of apprehension to discover that nearly all this Russian music must be relegated to the groves of the Academy. As I have already said, there was no message to be found, and I am quite free

in asserting that our American composers, if they had as much and as good an opportunity at home as have the Russians, who are supported financially and morally by the Government, by society, by the Court and by the people, would produce as good and palatable music as this Russian music is. Naturally it requires a stronger texture than any of these compositions contained to maintain themselves against the critical attack, and I say this without ironical reverence. There are too many epicurean free thinkers and avowed skeptics in music for compositions of the Russian kind to pass unscathed. In fact, the present hour demands much more even for the conservative musician who has been sufficiently reformed to recognize the final and fixed form of Richard Wagner, and today there are musical minds that are already apt to end the cycle of musical genius with Wagner, although beginning with Bach. That is to say, when the conservative formerly began with Bach, he ended with Beethoven, and would go no further; now he comes down to Wagner, which means that the latter has become assimilated. In a musical world of that kind, academic music built on folks tone or folks lore or any kind of carefully balanced grammatic music, even if it has periods of eloquence, cannot set the Seine or the Hudson on fire even if it melts the Neva or the Volga.

The fact is we have been drifting constantly toward the vertical in music, more and more. The horizontal, the purely melodic and polyphonic, was gradually dammed up by Beethoven, who was the first to think vertically, and Berlioz, Wagner and Liszt finally devel-

REFLECTIONS

oped the vertical idea, so that even their scores illustrate in tableaux the vast difference between their work and that of the preceding musical periods. This early music represents the state of nature and the development, the growth, into property and luxury. It is the scientific law of evolution from the simple to the complex. The vertical music of Strauss could never be understood without the preparatory study and assimilation of the music of the preceding periods. Probably the paucity of melody with Berlioz brought about the more intense distinction of the vertical idea. Had Berlioz possessed the melodic power of Strauss—which is magnificently exuberant—he would have been one of the greatest of all musical geniuses. This, therefore, forced his powers into the line of instrumentation, and in seeking for expression in the direction Berlioz brought forth a new theory for the application of color to composition. Wagner and Liszt had the melodic gift; they also had the Berlioz studies to work upon, and they thereupon erected their magnificent vertical scores because they thought vertically as we think now; as Godowsky thinks when he transforms simple, old melodic structures into complex, modern composition, that compel us to listen to bouquets of notes where formerly we heard only single tones or their relatives with them. It was hard listening then to those who were not accustomed to it, and to those who have cultivated horizontal listening only, the modern Godowsky piano composition or the Strauss orchestral score can hardly be heard. It is too much—that is, for those who are not in line with the development. After a culture of Beethoven, Berlioz, Wagner, Liszt and Strauss it becomes indeed a bore to be compelled to listen to programs built up of these Russian compositions, belonging, as they do, to the horizontal period and merely recording an advance in the application of the latest kind of orchestration and not even that in most instances.

Goethe once remarked to Schopenhauer that nowhere was there so much dishonesty as in literature. This must have been so, or it could not have been uttered by Goethe; but it is not so in music, from the very fact that most of the great music was composed without any idea of a return, except in a few well known instances, and in no other form can the individuality be re-represented more definitely than in music. Beethoven is the most sublime evidence of this. The brilliance of the music of Wagner and Liszt is a mirror of individuality in both instances, and their depressed cadences are the proof of their momentary reaction. All these moods are told much more eloquently vertically than horizontally. The irony, nonsense, humor, contempt and bantering proclivities of Richard Strauss are seated in his scores. I have as much right to claim to hear this all as others have who claim that in some of his scores they hear a philosophical world problem or two. But the fact remains that one can no more readily distinguish proceedings of a divorce case in Strauss than they can discern the loss of money at Monte Carlo in a nocturne of Chopin.

The Russians have said *au revoir*, but the Russian music has said good-by; it is gone never to return to Paris.

Moments Musical.

Nikisch and his family will spend their summer in the Tyrol.

Gabrilowitsch has gone to Zurich, near which city he will pass his vacation.

Paderewski plays here this week. His American tour of eighty concerts has already been virtually disposed of.

Ysaye will probably not visit America this coming season.

The papers here declare that the Legion of Honor will, after all, not go to Strauss.

Frank Van Der Stucken, after one more season in America, will retire permanently to Europe.

All reports regarding a successor to Mr. Conried as impresario of the Metropolitan Opera are not only premature, but out of place and season. I have already contradicted the Ricordi telegram, which was distinctly premature. Moreover, if Ricordi had the management,



ENTRY OF THE GERMANS INTO PARIS IN 1907.

Sonzogno's operas would certainly be withdrawn from the Metropolitan, and that is a matter to be considered, although, after all, the two rival Milanese publishers might get together. The list of assumed candidates is growing, for besides Ricordi and De Reszké and Dippel and Ellis and Damrosch and Carré, it is now learned that Alexander Lambert, the genial New York ex-college director, who recently spent one day in Paris, is also mentioned. And there is Guinsbourg of Monte Carlo. This list is interesting.

BLUMENBERG.



24 LUITPOLD STRASSE,
BERLIN, W., JUNE 1, 1907.

Gustav Mahler's retirement from the directorship of the Vienna Royal Opera is now an assured fact, and among those who seriously come into consideration as his successor Karl Muck, Feix Weingartner, and Raoul Mader, of the Budapest Opera, are named. Weingartner, however, declares that he will not accept the position. Muck would have a good chance if he could be released from his Berlin contract, although he would in any event probably conduct another year in Boston. In Vienna there is considerable dissatisfaction with Mahler's régime, and the opinion seems to prevail that one cannot be managing director and conductor of a great Opera at the same time. Complaints have frequently been made that Mahler was too much led by personal sympathies and antipathies; that when engrossed in bringing out a novelty or some sensational work, he prepared it with innumerable rehearsals and neglected the general interests of the Opera; that he was often away from town traveling as a conductor; that he forced his favorite singer, Madame Gutheil-Schoder, upon the public so often that they were finally forced to make it plain to that singer that even exceptional histrionic ability could not wholly atone for total lack of voice; that Mahler made a gross mistake in letting such a great artist as Edith Walker go; that he did not know how to make himself popular; that he did not seem to care a straw whether he became popular or not; and finally, that he shunned society much more than a man in his position was justified in doing. In spite of all these complaints and notwithstanding the general prejudice against Mahler in Vienna, it seems that his chief reason for retirement is to have leisure to compose.

Adelina Patti announces for next season another final, last, "unwiderufflich allerletzte" farewell tour of Germany. The diva has attracted considerable attention of late by declaring that Richard Wagner wrote the role of Kundry for her, he being "at that time a violinist in the Court Garden Orchestra," and that he was so angry with her for refusing to sing it—which she did "because it called for so much screeching"—that he ever afterward refused to become reconciled with her. This startling statement suggested to Carl Ettlinger, the correspondent of the Munich Neueste Nachrichten, that Patti was a great and hitherto undiscovered source of "musical news." He took the first train to Paris, as he says, "with a view to getting from her new light on the musical history of the world." He writes:

"I had the great good fortune to be amiably received by Patti. At first I asked her if the reason of the enmity between her and Wagner had been truly stated by recent newspaper reports.

"Quite so," said Patti; 'only they concealed the fact that I became reconciled to Wagner later.'

"That is very interesting; how did it happen?"

"Very simply. Wagner, at that time, was playing the kettledrums at the Opéra Comique. After the performance he came to me and said, with tears in his eyes: 'You sing so beautifully I must dedicate an opera to you.' And so he wrote the 'Vielchenfresser' for me."

"I expressed much joy at the reconciliation, at which she smiled.

"I cannot be angry with any one long," she said; 'it was the same with Mozart.'

"Is that so? Did you know Mozart?"

"His wife Therese was very jealous of me. When I saw Mozart for the first time he was a lamp cleaner at the summer theater at Posenuckel. 'Adelina,' he cried, 'for you and only for you I wrote the Governor in 'Don Juan.' I refused to sing the part, however, as it was written much too high for me. Then we quarreled, and Mozart was so unhappy that he wanted to commit suicide. It was only by promising to sing the title role in his next opera that I could pacify him. Then he wrote 'The Magic Flute.'"

"And so you sing the title role! Did you know other great men of the past?"

"Heaps of them. One of the most interesting was Moses."

"You mean Rossini's 'Moses'?"

"No, I mean the real Moses, the one who wrote the five books of the Bible; he was at that time chauffeur to King Pharaoh. One day he fell at my feet and cried: 'Godly one! For you I wrote the five books. You must take the part of Sarah.' This I refused to do, at which Moses was so disgusted that he emigrated to Palestine. With Homer it was even worse. Once, when I was singing the part of Sieglinda at the Court Theater of Troy, a young fellow of some sixteen summers introduced himself. When I asked him what he wanted he fell at my feet and said: 'Blue eyed one, for thee I wrote the 'Odyssey'; you must interpret the part of Calypso when the piece is produced.' I was enraged and threw him out. He cried himself blind. Many years later he offered me, by telegraph, the part of Andromache in the Trojan war, but I never even answered the telegram."

The following artists will take part in the music festival which occurs at Dresden from the 29th of this month until July 1, the program of which appeared in these columns last week: Erika Wedekind, Irene von Chavanne, Carl Burrian, Carl Perron, Carl Scheidemantel, Friedrich Plaschke and Georg Grosch, all of the Dresden Royal Opera; besides these Ludwig Hess, of Berlin; Walter Bachmann, Dresden, and the Petri, Lewinger and Rosé quartets.



AN OLD PICTURE OF PATTI IN "LA SONNAMBULA."

Josef Wieniawski, the brother of the famous violinist, celebrated his seventieth birthday on May 23. The two brothers, in the fifties and sixties, made many concert tours together, and in a recent issue of THE MUSICAL COURIER I published a portrait of the two youthful artists. Josef, the pianist, far removed, musically, from Henri, who was one of the greatest violinists of all time, nevertheless attained to some celebrity. He is at present professor at the Brussels Conservatory. I heard him in his last Berlin concert, twelve years ago. He seemed then very much passé. In former years he achieved great success in Paris and in Moscow. He was one of the original founders of the Warsaw Music Society. Henri was only two years the senior of Josef, but he has been dead twenty-seven years.

Rudolph Buck, formerly one of the critics of the Allgemeine Musik Zeitung, of this city, writes in the Shanghai News, of March 29, an interesting article on musical conditions in that city of the Far East, from which the Allgemeine Musik Zeitung quotes. Buck is conductor of two orchestras and two singing societies in China, and is critic of the aforementioned paper. He writes: "All those wishing to satisfy their hunger for music had an excellent opportunity of doing so last week. Here is the concert list: On Sunday, concert of the City Orchestra; Monday, first concert of the Shanghai Chamber Music Society; Tuesday, twenty-third concert of the German Concert Club; Wednesday, concert of the Tsingtau Orchestra in

the German Club; Friday, concert of the German Concert Club. Indeed these many musical events awaken memories of the weekly rush of concerts in Berlin. The first concert of the Chamber Music Club brought, besides songs by Brahms and Schubert, the Dvorák piano quartet, op. 23, Gade F major trio and Grieg's cello concerto. That which we have so long striven for at home, namely, to give intimate chamber music evenings, was here accomplished. Flower decked tables and plants were scattered among the tastefully arranged chairs and couches, so that the artistic eye, as well as ear, was satisfied. The culmination of Shanghai's music this week was, however, reached in the twenty-third concert of the German Concert Club, which was given in the Town Hall. The orchestra of the Third Sea Battalion of Tsingtau, under their excellent conductor, O. K. Wille, rendered the orchestral part of the program; a program which, for modernity, could hardly be surpassed by those of the Philharmonic concerts, consisting as it did of the overture of Berlioz's "Carnaval Romain," Brahms' second symphony, Sibelius' legend, 'The Swan of Tuonela,' and Smetana's symphonic poem, 'Die Moldau.' Further, were heard, Weber's C major piano concerto, and songs by Wolf and Reger. It is worthy of notice that the Tsingtau Orchestra is maintained, at a great cost, by the German Government. Mr. Wille undertakes large concert tours with his orchestra, and his reward lies in having introduced and brought to appreciation German music in such towns as Peking, Tientsin, etc."

Felix Mottl, of the Munich Royal Opera, has been invited to conduct the first French production of "Parsifal" at Brussels, in 1913, on the occasion of the 100th anniversary of Wagner's birthday. Mottl has, however, refused on the ground that as long as "Parsifal" is given in Bayreuth he cannot conduct it anywhere else.

Lilli Lehmann was a deliverer in the hour of need at the Vienna Opera on Whitmonday. During a production of "Tristan and Isolde," Von Mildeburg, the Isolde, was suddenly taken ill and the performance could not have continued had not Mme. Lehmann, who happened to be in the audience, jumped into the breach. This was not announced, and, strange to say, the greater part of the listeners did not notice the change.

Francis Hendrick's four preludes for piano have been published by C. F. Kahut, of Leipsic. Hendricks is a pupil of Hugo Kaun in composition. Six "Vickingnaes Nature Studies," for piano, by Walter Rummel, another Kaun pupil, have also just been published, by Albert Stahl, of Berlin.

ARTHUR M. ABELL.

Ludwig Wüllner a Man of Eloquence.

Wüllner's voice improves day by day, and young singers can learn much by listening to his methods. At once singer, actor, reciter, violinist, Wüllner is a somewhat unique personality. He has a tremendous, magnetic power over his audiences, to whom he imparts every mood of the work he interprets. Criticisms can give but a poor idea of Wüllner! To fully realize what he does he must be heard! And yet he has no more enthusiastic friends than the press.

Among the notices Wüllner has received are the following:

Dr. Ludwig Wüllner, whose great success in the last Philharmonic concert drew attention to himself, gave a fourth song recital in the Bechstein Hall, and proved himself capable of entirely filling it, in spite of the progressed season and musical satiety. As in the previous evenings, he figured quite alone on the program and showed, especially in the uninterrupted absorbing of the whole "Dichterliebe" cycle, by Schumann (sixteen items), a remarkable fund of energy and power, all the more noticeable, as this eminent singer throws his whole self into each of the songs, and it would therefore seem only natural that the tension would loosen and grow tame during this enormous task. His singing resembles elocution just as much as lately in the Philharmonic his melodramatic, declamatory recital resembled singing. As I recently remarked, on the occasion of the "Manfred" evening, Herr Wüllner is successfully desirous (perhaps unknown to himself) of creating a remarkable branch of art, a medium between singing and reciting, which, however, presupposes the very rare combination of eminent actor and just as eminent musician.—Deutsche Sonntagspost.

Out of the list of concerts I would cull forth one in especial—a song recital by Dr. Ludwig Wüllner, of Meiningen, which deserves to act as an example to all, both in the compiling of the program and the manner of interpretation, as well as for the accompaniment. Wüllner possesses neither a very large nor a very pliable voice, and he has also not taken heed in the choice of his songs, whether they would be grateful, that is, whether they would permit his voice to appear at its very best. And even if a vocal irregularity becomes noticeable every now and again, he, who like Wüllner, places his means of expression absolutely at the service of art, does it a far greater service than he who carefully makes it subservient to his own vocal chords. It is certainly of much use to Dr. Wüllner that he is an actor, not in the sense that the technical externals of acting are easier to his reach than to that of others; but inasmuch as he is accustomed to regard every mood as the result of a dramatic proceeding, he finds his task in mentally enacting his work before its commencement, and afterward giving it its lyrical expression.—Magazin für Literatur.

Carl Beutel's Berlin Success.

Carl Beutel, whose very successful Berlin debut is yet present in the minds of all who take an interest in the doings of American artists, has been the recipient of flattering comments from the Berlin press. Mr. Beutel is a pupil of Alberto Jonás (he is, by the way, the third pupil of this famous artist to make a successful debut in Berlin this winter), and began his studies with him in America four years ago, at a time when it was thought that the young man had no gifts and could not possibly make a success in the musical profession. With many of the master's pupils he followed Jonás to Berlin, when the latter decided to make his home there.

Mr. Beutel's playing is characterized by great brilliancy of technic, and a large beautiful tone and a strength which one would hardly expect from so slight looking a young man. There is marked intellectuality in his readings, as well as true musical understanding. Mr. Beutel is now in America visiting his family and will return to Berlin next winter. He is to appear in Berlin, Dresden and Leipzig, and other smaller cities.

Some of the criticisms on Mr. Beutel's recent performances follow:

It was with great interest that I listened to the pianist, Carl Beutel in Bechstein Hall. The young man has talent and has learned a great deal about piano playing. He played the fantasia and fugue by Bach remarkably well.—Die Zeit am Montag, April 8.

Unquestionably a capable, serious musician, who plays most conscientiously, is carefully prepared and broadly developed.—Staatsburger Zeitung, April 10.

The fantasia and fugue of Bach, with which the pianist, Carl Beutel, opened his program, was in every way a noteworthy performance.—Berliner Börsen Courier, April 3.

Carl Beutel is a very talented young pianist, who certainly is on the road to success. He played Bach and Brahms with highly developed technic and a comprehensive interpretation.—Die Wahrheit, April 13.

The pianist, Carl Beutel, did some very creditable work, although he did not at all times do justice to the poetry of the Brahms F minor sonata.—National Zeitung, April 4.

The ardor with which the young artist endeavored to grasp the soul and spirit of the various tone poems resulted in occasional technical inaccuracies, but on the whole he seemed to have found the road that leads to the goal of artistic success.—Reichs Anzeiger, April 5.

His playing gives evidence of splendid training. He has a good conception and he displays great taste in his tone coloring.—Neue Preussische Zeitung, April 16.

Sergei Kusnezowitsky a Soulful Performer.

Sergei Kusnezowitsky is fully equipped to meet all artistic exigencies. He is a soulful performer, but he can also show his art to possess fiery and dramatic proclivities.

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Press cuttings follow:

The contrabass virtuoso, Sergei Kusnezowitsky, gave his second and last concert on Monday evening, in the Bechstein Hall. He played three old style pieces, transcribed by B. Luovaky, from the Corelli sonatas. Again and again were we astonished by his refined, sparkling execution and the high standard of artistic feeling he can express so fully on the contrabass. The second item, a concerto by Simandl, was stormily applauded after the soulful adagio and the swinging allegro. Several smaller items concluded the program, among them being two of the artist's own compositions, of which we had already heard the one, the "Valse Miniature," in the previous year.—Deutscher Reichs Anzeiger, Berlin, December 11, 1903.

There was an opportunity to hear an instrument in the Singakademie, which only rarely serves for solos. The contrabass virtuoso, Herr Sergei Kusnezowitsky, once again appeared on the platform. He possesses the art of bringing forth the most soulful, musically pure tones from his bass viol. The cantilene and flageolet were especially dainty and impressive. He rendered, besides a concerto of Handel's and other smaller compositions, two of his own tone works, a concerto and a humoresque, in a lively, refined manner. The first contained numerous pretty musical ideas, and the humoresque afforded him an opportunity of showing his virtuosity to the fullest degree.—Reichs Anzeiger, Berlin, November 23, 1906.

Reginald Werrenrath Winning More Fame.

The New York Press, recently published an interesting sketch telling of the successful season closed by the young baritone, Reginald Werrenrath. The newspapers in various sections of the country have likewise published criticisms, some of which have been reproduced in THE MUSICAL COURIER, all of them referring to the rapid rise to fame of this talented artist. Mr. Werrenrath is soloist in the choir of the Munn Avenue Presbyterian Church, East Orange, where Samuel P. Warren is organist and music director. This church is famed for its music, and, as is well known, pays the highest fees to its sole quartet.

Mr. Werrenrath's repertory includes the principal oratorios, and as a lieder singer he has few to surpass him, when his age is taken into account.

During this summer Mr. Werrenrath will be heard at Chautauqua Assembly, on Lake Chautauqua, N. Y., in a series of oratorio performances and concerts. Mr. Werrenrath is a pupil of Dr. Carl Dufft.

Carbone's Son Wins Prize at Columbia.

Mario Gerolamo Carbone, son of Signor Carbone, the vocal master, won the Darling prize of \$1,000 in mechanical engineering at the recent Columbia University commencement. Young Mr. Carbone was one of the three members of the graduating class of 1907 selected by the faculty for this honor, and the class promptly chose him as the one entitled to the prize, which is the gift of the late Edward A. Darling, formerly superintendent of the buildings and grounds at the university.

Perley Dunn Aldrich to Sail Today.

Perley Dunn Aldrich, the vocal teacher of Philadelphia, will sail for Paris June 19, taking with him a party of pupils who are desirous of continuing their studies with him. Mr. Aldrich returns to Philadelphia September 10.

The new leader at the Zurich Opera is G. Feszler, formerly of the Mayence Opera.

Norah Power to Sing Here Next Season.

Norah Power, a mezzo soprano, who has made fine success in Italy, will be heard in this country next season. Miss Power has a most sympathetic personality and a beautiful voice. She has been in Italy for several years, and has appeared in concerts at which the audiences paid her sincere and enthusiastic homage. The Pesaro public granted Miss Power a real ovation, and the critics competent to pass judgment declared the young singer fully merited the tributes she received. Her interpretations were pronounced artistic in the highest degree, and Pesaro is one of the musical centers of Italy.

Miss Power perfected her studies during the past year with Madame Hastreiter. Her concert repertory is attractive and varied, and consists in lieder from the works of Schubert, Schumann, Franz, Rubinstein and others of this romantic school. The singer's predilection lies in the Schubert "Ave Maria" and "Serenade," "Forest Bird" and "Good Night," Franz, and arias by Giordani, Martini, Paesello, Manfrucci (whose "Poverofiore" she sings delightfully), English ballads, and modern French and Italian songs complete her list.

Miss Power is now in London, and in the course of the season there she will appear at a number of "at homes" and musicales in the palaces of the nobility. One of her engagements is at the house of a duchess, whose entertainments are attended by the flower of European society. After the London season Miss Power will come to America to continue her musical career.

Madame Temme's Summer School.

Martha Jury Temme, the vocal teacher, is conducting a special summer school at her New York studio, 30 East Twenty-third street. The classes meet Tuesdays and Fridays, and a number of good voices are enrolled. Madame Temme teaches the old Italian method of singing and her pupils show in all things that their teacher fully understands the art of bel canto. Her own beautifully placed voice is the best evidence of all that Madame Temme has mastered the difficulties herself, and is therefore well equipped to impart the secret to others.

Parker to Sing at Hamburg Opera.

Under date of May 29 Robert Kent Parker writes from Hamburg to his teachers, Mr. and Mrs. John Dennis Mehan, that he has just signed a five years' contract at the Hamburg Opera at the largest salary ever paid for such a contract. Mr. Parker will be remembered in America as leading basso of the Savage English Opera Company in "Parsifal" and grand opera repertory.

Minnie Coons Will Be Married This Month.

Minnie Coons, the talented young pianist, whose debut at Carnegie Hall will be recalled by many New Yorkers, will be married the end of June to D. Roy Treuman, of Los Angeles, Cal. Boston will be the future home of the bridal pair.

The Braunschweig Opera's best performances of late were the complete "Nibelungen" cycle and d'Albert's "Flauto Solo."

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THEODOR WILKE, Heroic Tenor, of Strassbourg Opera.
*DELLA ROGERS, Soprano, Hamburg Opera.
*HARRIET BENE, Mezzo-Soprano, of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
FLORENCE WICKHAM, Mezzo-Soprano, of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.
*HANNA MARA, the Kundry of the Savage "Parsifal" Tour.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemans of the Savage "Parsifal" Tour.
MICHAEL REITER, Heroic Tenor, of the Royal Opera, Munich.
HANS TANZLER, Heroic Tenor, Court Opera, Carlsruhe.
*FRANCES ROSE, Soprano, of the Berlin Royal Opera.
MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.
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25 WEYMOUTH STREET, W.
LONDON, JUNE 5, 1907.

At the Opera, "Tannhäuser" was given on Tuesday evening, with some changes in the cast from the previous production. Agnes Nicholls took the part of Venus and Putnam Griswold was Hermann. Mr. Griswold is an American who has made a success in Berlin, where he has been singing in the Royal Opera for the past two years, and he was heard in London previously. In fact, he was at one time a student here in the Royal College of Music. His appearance as Hermann was the first time he had sung the part of the King, but his success was immediate with the audience. "Aida" on Wednesday was one of the finest performances of the season, Miss Destinn being the Aida. The others in the ensemble were Kirkby-Lubin, Caruso and Scotti. Campanini conducted, and the performance was one of the most brilliant given of this opera in recent years.

There was a matinee for the benefit of a charity, when the opera house was packed with an audience in which women predominated. The affair was under the patronage of the Duchess of Connaught and the boxes were occupied by leading members of the nobility and members of London's best social set. The program opened with two acts of "La Bohème," conducted by Campanini, then Dr. Richter assumed the baton for the third act of "Lohengrin."

The first production of "The Flying Dutchman" this season was set for Saturday evening, and was splendidly sung. Miss Destinn, Mrs. Tolli, Van Rooy, Mr. Griswold, Mr. Knotte and Mr. Nietan, with Dr. Richter conducting, insured a fine performance. The King and Queen were present and remained until the end of the performance. Monday evening brought the week to a close with "Lohengrin," in which Mr. Griswold was the King. The coming week promises to be of equal interest as the previous ones, and it is a matter of general remark that never have the operas been better given in every detail than this year.

There has been a well rounded out week of violin recitals, many of the best known players appearing, with a large number of less prominent names. On Monday of last week Francis Macmillan was one of those giving a recital, Albany Ritchie also having his first recital in London; Tuesday afternoon came Mischa Elman with an orchestral concert, his principal number being the Tchaikowsky concerto; Wednesday again brought a large audience to Queen's Hall for the Kubelik recital. He was assisted by Katherine Goodson, who, in addition to doing the piano part of the "Kreutzer" sonata, also played several solos. Lady Hallé on Thursday and Kreisler on Saturday, with Theodore Spiering playing his second recital on Monday evening of this week, have made a memorable record in the violin world.

A large and fashionable audience attended the recital of Signor Lecomte last Friday afternoon, at the residence of the Baroness de Goldsmid da Palmeira, which was kindly lent for the occasion. The assisting soloists were Grace Ewing (who came over from Paris to sing at this concert) and Miss Janotha, court pianist of the German Emperor. Mr. Lecomte, who was in fine voice, sang a number of Italian and French songs, with an aria from "Polito" and one from "Il Re di Lahore." This well known baritone is such an artist in all that he does that it is not necessary to criticise his work. He has sung at the best opera houses in Italy and was for a couple of years in America, his work there being principally in private drawing rooms. His equipment for his profession includes a perfect Italian and French diction, a beautiful voice that he uses with fine technic and great distinction, and a pleasing personality and charm of manner that have made hosts of friends for him in this big city. He is always busy and has sung in many of the private musicales in the past two years. Miss Ewing is a young Californian, who began her studies with Alice Rhine of San Francisco, and

afterward came to Europe for further study. She has been in Paris for the past year and a half coaching with King Clark, and this was her first London appearance. Her group of songs was well arranged and carefully planned to make a harmonious whole. The first group was devoted to German composers, Beethoven, Brahms and Robert Kahn, the latter's song "Der Gärtner" being heard for the first time in London. One of Augusta Holmes's songs and two "Chansons Populaires" by Dalcroze, and a couple of English songs, one by Victor Harris, the other by Bruno Huhn, were also sung by this young contralto.

This concert was under the patronage of the Princess Louise, Duchess of Argyll. During the past winter Mr. Lecomte has sung several times for the Princess Louise at her residence in Kensington Palace.

Blanche Marchesi has recently founded (in connection with the singing academy that she has established to perpetuate the Marchesi method of singing) several "Mathilda Marchesi" scholarships in honor of her mother. These scholarships have been awarded, the fortunate young singers being Violet Hamill, Maude Henniker and Valerie Lacey. In addition to the Mathilda Marchesi scholarships there has also been established the Mary South scholarship, the competition for which is just over, and this has



EMMY DESTINN, NOW AT COVENT GARDEN.

been given to Paula St. Clair, a young girl endowed with a remarkably beautiful voice.

The Philharmonic Society completed its ninety-fifth year last Thursday, when Lady Hallé was the soloist, playing Mendelssohn's concerto for violin.

A singer from New York who is in London for the season, Clifford Wiley, finds himself very busy already with engagements. Almost as soon as he arrived he sang for Lady Paget at one of her Sunday afternoons, and was also one of the soloists at the evening musicale she gave for the Duke and Duchess of Connaught. Mr. Wiley also sang at Mrs. Ronald's on Sunday afternoon, and engagements at private houses have kept him much occupied. Mr. Wiley is one of the soloists for the Maine Festival next October. He came to London rather early in the year, so as to be here through the fashionable season, when music is the great feature, with hundreds of concerts each week.

The third season of the promenade concerts in Birmingham opened last week in the Theater Royal, before a large and appreciative audience. Max Mossel is again the director of these concerts, having for his assistant J. MacCabe. There is a large number of guarantors for these concerts and the prospects for a successful season are bright. Landon Ronald is again conductor of the seventy men comprising the orchestra, with F. Weist Hill as concertmaster. The program was made up of well known numbers, the exception being Herbert Bedford's "Symphonic Interlude," which was played at Birmingham for the first time, although it has been heard in London during the past winter. Leonora Sparks was the vocalist in Landon Ronald's "Adonais," and Max Mossel was the solo violinist, playing Max Bruch's concerto in G minor in a manner that obtained much applause. The program on Tuesday was devoted to Wagner music.

There were about 8,000 people present at the recent distribution of prizes won at the Jersey Concours Musical, when the Lieutenant-Governor presented the prizes to the successful candidates. The Mayor of St. Heliers presided, and the toasts of "The King" and "The French Republic" were received with musical honors. The affair was a great success in every way.

Last Thursday evening Madame Joachim was at home, and as usual when she receives her friends, a very large number were present, so that her spacious rooms, most admirably arranged for entertaining, were quite crowded. There was a program of music, in which some of her pupils appeared, Miss Barwell-Holbrook, Miss Gilderoy-Scott and Miss Langton all singing with their usual charm. There were also cello solos and some songs by a tenor, who later sang a duet with Miss Barwell-Holbrook. The freshness of the voices was specially commented upon, and it was also a matter of general remark that Madame Joachim had done her part of the training so well. It is well known that she has so large a number of pupils that all her hours are practically engaged, and she is constantly in request for coaching in German diction, particularly in the best known of the German lieder. Her pupils have appeared with success in many public recitals and concerts, and will continue to take part in the public and private musical life of England.

The fourteen year old cellist, Beatrice Harrison, made her debut last Wednesday at Queen's Hall, playing with the Queen's Hall Orchestra. She showed that she possesses special gifts, which will lead her to a brilliant future after further study with her teacher, Mr. Whitehouse. Henry Wood conducted the orchestra, their part of the program also including a piece of music not previously heard in this country. It was the "Dance of the Shepherdesses," from Halvorsen's third suite, "Der König."

The Misses Sassard were heard in a fine program at their recital last Friday afternoon, their program ranging from Purcell to Max Reger. The duet singing of these sisters is characterized by much charm, and they have a way of winning the attention of their audience which proves how thoroughly their singing is appreciated. Eugénie Sassard sang two of Sjögren's songs, being accompanied by the composer, and Virginia Sassard was specially happy in a group of German songs that included "Komme Doch," by Ludwig Thuille.

A young American singer, Helene Koelling, has just appeared at her first song recital in England, when she was assisted by Ignatz Politski, violinist. Miss Koelling sang a number of arias and several groups of songs in a brilliant manner. She is a pupil of Madame Marchesi and has sung in opera on the Continent as well as in many concerts. She is to be heard in America next winter, as she signed a contract with Hammerstein when he was in London a few weeks ago.

Emil Sjögren, the eminent Swedish composer, has been spending a fortnight or more in London, and last week gave a recital of his own compositions at Aeolian Hall. There were two violin and piano sonatas on the program. The second one especially is an interesting and individual composition. Mr. Augieras played some piano solos and Minnie Tracey was heard in two groups of songs, in which she was accompanied by the composer. Miss Yden played the harp accompaniments to a couple of the songs.

"Chansons des Cabarets de Montmartre" were introduced to the London public the other day by Edouard Garceau, at his first recital. The humor and sentiment of these songs was at once recognized and appreciated, so that his next appearance is looked forward to with pleasure. Briana Prager contributed some piano solos to the program.

The Duchess of Sutherland lent Stafford House for a concert on the afternoon of May 30, given under the

patronage of Viscount Milner. Among those who assisted were: Pattie Hornsby, Genevieve Ward, Kitty Cheatham, Hamilton Earle, Sig. Simonetti, Percy Grainger and Edward Terry.

David Bispham will leave for America on the Celtic, sailing on Thursday.

At his second violin recital on Monday evening, Theodore Spiering was assisted by Anna Hirzel-Langenhau, pianist, who made her first appearance in London on that occasion. She is a pupil of Leschetizky, and played with marked temperament, tremendous technic and soulful tone, not only in her solos, which were numbers by Ludwig Thuille, Brahms, Leschetizky (his "Arabesque" having to be repeated), and the polonaise in E flat, by Chopin, but equally in the piano part of the "Kreutzer" sonata, which was played without notes.

Spiering now is permanently established in the musical world of London as one of the leading violinists of the present day. He had a large and sympathetic audience on Monday evening, there being many well known musicians present, among them the violinists Auer, Arbos, Macmillan, Kruse, Van Oordt, Ritchie and Rebner. Bertram Shapleigh and Coleridge-Taylor were present also.

The program contained the Vieuxtemps concerto in A minor; an "Intermezzo," by Bruno Oscar Klein (first time), two concert studies for the violin alone, by Spiering; "Scherzo-tarantelle," by Wieniawski; Joachim's "Variations" for violin, and the "Kreutzer" sonata, of Beethoven. These numbers gave ample variety to an interesting program, and offered large opportunity for the display of Spiering's great gifts. In the autumn he will again be heard in London.

The recital given by the pupils of Madame Novello-Davies proved to be of more interest than the usual concert by students. It is seldom that so many good voices are heard, and Madame Davies is fortunate to have the training of such fine material. Lewys James, who sang the "Pagliacci" prologue for one of his numbers, has a baritone voice of large volume and knows how to use it; Winifred Thomas has a fine contralto, and Winifred Lewis sang the scene from "Freischütz" with brilliancy. Others who took part were Claude Powell, Florence Jenkins, Ida Kopetschni (who has just given her own recital), Mrs. Grimsdale, Elsie Vaughan and the Misses Lawson. Madame Davies played all the accompaniments for her pupils in a sympathetic manner that was of invaluable assistance to them.

Other recent musical events were:

Gertrude Burnett and George Mackern in recitations and piano recital; Belle Bennett in a vocal recital, assisted by Ada Thomas and Rohan Clensy, with H. Leslie Smith accompanist; Florence Shee as vocalist and actress, with Charles Crawford, Ernest Pike, Delmar Williamson, Miss Yden, Rohan Clensy, Isabel Hirschfeld and Adolph Mann assisting; the annual concert by the gentlemen and children of His Majesty's Chapel Royal, St. James Palace, which took place at Bridgewater House, lent by the Earl and Countess of Ellesmere, under the direction of Dr. Alcock; Nellie Curzon Smith in a piano recital; Reginald Clarke in a program made up principally of his own compositions, with Alice Mandeville, Helen Hulme, and her pupils, Herbert Hickox, Beatrice Eveline and Hugh Peyton, assisting; Teresa Blamy in a song recital, with Madame McKenzie, Graham Smart, Mr. Gwilym, Alice Liebman, Nellie Ganthony and Reginald Clarke assisting; Camilla Landi, who gave her second vocal recital for the season; the Leoni Quintet, assisted by D'Arcy Woolven, vocalist; a recital by Chaminade, which included eleven piano solos and twelve songs, sung by Lydia Obree and Madame Gauley-Texier; Alice Ripper in her third piano recital; a chamber concert by the students of the Royal Academy of Music; a piano recital by Ludovic Breitner, who has not been heard in London for several years; a piano and vocal recital by Mrs. Norman O'Neill and Charles Sautelet, her chief number being Schumann's "Carnaval"; a song recital by Mlle. St. Andre, assisted by Evelyn Stuart and Kate Eady; Lilli Zaehner in a vocal

recital; Mlle. Diamanti in a recital, with numerous people to assist; Katharine Jones in a vocal recital, and Helen Mar, assisted by David Bispham, Rose Kerker, Herbert Carr, Bernard Gawthorp and others; and Sibyl Keymer in a recital.

A. T. KING.

Edward Johnson's Many Triumphs.

At the music festival in Oberlin, Ohio, Edward Johnson made a great success as Gerontius in the work of Sir Edward Elgar. In fact, the tour with the Theodore Thomas Orchestra, of Chicago, which Mr. Johnson has just finished, was an excellent climax to his season. In the cities of this tour he appeared for the first time, and was received with enthusiasm. Greater praise could not have been given any artist, nor could warmer appreciation have been shown.

Since April 1 Mr. Johnson has sung thirty-six performances, including recitals, miscellaneous concerts, and such works as "Samson and Delilah," "Faust," "Damnation of Faust," Verdi's "Requiem," "Elijah," "Messiah," "Hiawatha," "Golden Legend," "Swan and Skylark," "Hymn of Praise," "Redemption" and "Dream of Gerontius." He has appeared fifteen times with the Theodore Thomas Orchestra, seven times with the Boston Festival Orchestra, twice with the New York Symphony, and once with the Metropolitan Opera House orchestra.

Mr. Johnson sailed for Europe June 13, and he will remain abroad until October 1.

Some recent press notices follow:

Mr. Johnson carried off the honors. The powerful impression that the work made was largely due to him. His rendering of the extremely difficult part of Gerontius was, without qualification, masterly. * * * Nothing finer in oratorio singing has been heard in Oberlin in recent years.—Oberlin Review.

Edward Johnson, who sang the part of Gerontius, is a young man. * * * His singing reflected a thorough understanding of the score. * * * His voice is sympathetic and of a beautiful flexibility.—Cleveland Leader.

He has a fine stage presence and a voice of superior quality, with richness and sweetness, purity and power combined.—Indianapolis News.

Edward Johnson, the tenor, was a happy surprise. * * * His presence is good, his conception and interpretation are broad and virile, and he has the magnificent ability and training to sustain to the fullest extent the demands of the work.—Richmond, Ind., Daily.

His is by far the finest tenor voice heard with the club in any of its concerts. * * * It is colorful to suit any expression of emotion he might wish to give, and of great strength for the lyric voice. * * * He showed consummate art.—Saginaw Tribune.

He repeated the number as an encore, and his splendid voice and interpretation of the work were most satisfying.—Ann Arbor News.

Mr. Johnson was in fine voice and sang with great sincerity, splendid vocal effects and fervent expression. Indeed, so interested were his auditors that they forgot to applaud until it was too late.—Richmond Palladium.

Edward Johnson again displayed the excellent quality of his voice in the aria from the second act of "Othello," when he showed much dramatic vocal ability. A repetition of the number was demanded by the audience.—Detroit Free Press.

One Who Prefers American Singers.

A reader of the New York Evening Telegram, who signs himself "Music Lover," is evidently some one who knows and knows he knows. In the following letter to the Telegram of May 30, "Music Lover" expressed his preference for American singers:

New York, May 27, 1907.

To the Editor of the Evening Telegram:

Now that the opera season is over we hear fewer wild ravings over Melba, Caruso and other noted stars. They have left us covered with laurels and loaded down with bank notes. But a word should be said in praise of other singers who helped to make the past musical season successful.

The one whose work has left me deeply impressed is Corinne Rider-Kelsey. I would pay more or go further to hear her sweet notes or the beautiful soprano of Edith Chapman Gould than the wonderful, cold Melba. I prefer the clear, sweet tones of Cecil James or George Hamlin to those of Caruso or his rival.

MUSIC LOVER.

—New York Telegram, May 30, 1907.

Frederic Martin Back From Western Tour.

Frederic Martin, the basso, has returned to New York after a four weeks' tour with the Chicago Symphony Orchestra. The singer participated in festivals given in Oklahoma City and Alva, Okla.; Wichita, Newton and Lawrence, Kan.; Kansas City, Mo.; Des Moines and Grinnell, Ia.; Monmouth, Jacksonville, Urban and Aurora, Ill., and Kokomo and Marion, Ind. Before his departure for the West Mr. Martin sang in festivals in Maryland and Nova Scotia. Some press notices follow:

Mr. Martin took the title role of "Elijah," in which he was so excellent throughout that it is difficult to specialize on any single number. He seemed to excel himself, however, in "It Is Enough." It would have been hard for even the unmusical not to have enjoyed his artistic and emotional rendering of this gem. A prominent musician, who has recently returned from Europe, stated he had never heard a better rendering of the role.—Daily Beacon, Wichita, Kan.

Mr. Martin's work more than justified his reputation as one of the best oratorio basses heard in many years.—Baltimore Daily News.

Mr. Martin's magnificent bass, with his range and wonderful flexibility, had a worthy field in "The Messiah" for these gifts. His recitatives and the arias that fell to his share were truly inspiring.—Frederick Daily News.

Mr. Martin, in the title role, bore the brunt of the work, and bore it magnificently, exacting as the work put upon him was. He was at his best in the beautiful aria, "It Is Enough." His rich and powerful voice was the foundation for the perfectly rendered quartet, "O, Come, Everyone That Thirsteth." The lengthy recitatives, in the hands of incompetent singers, are often dull and tiresome, but from Mr. Martin they were a joy forever.—Wichita, Kan., Daily Eagle.

Berrick von Norden in "Stabat Mater."

Berrick von Norden, the tenor, is one of the youngest artists on the oratorio and concert stage in this country. His rapid rise is attributed, by his friends and critics, to two fundamental causes. First, being a graduate of Brown University, he started with all the advantages of a liberal education. Secondly, in placing himself under the able and conservative tutelage of Anna Lankow, he grounded himself thoroughly in the art of pure tone production.

At a recent performance of Rossini's "Stabat Mater" in Port Chester, N. Y., the press commented upon his work in the following paragraphs:

Berrick von Norden, tenor, who supported Madame Calvé during her transcontinental tour, and who is recognized as among the foremost tenor soloists in the profession, took his high notes with an ease and grace that were the wonderment of his auditors. A truly remarkable voice is his, of wide range, and exquisite finish.—Port Chester Daily Record.

Another newcomer was the tenor, Berrick von Norden. He had no difficulty in proving that he will soon rank high in musical work. He is young and his quality of expression and range of voice showed at once to fine advantage. His parts were sung with fine taste, and he received a distinct ovation at the conclusion of his singing.—Port Chester Daily Item.

Karl Griener's Pupil at Ocean Grove.

Goldie Gross, ten years old, a concert 'cellist pupil of Karl Griener, has been engaged to play at the Children's Festival at Ocean Grove, August 8, under the direction of Tali Esen Morgan. The girl will play numbers by Schubert, Popper, Jensen and Goltermann. Griener's pupils are distinguishing themselves everywhere as concert soloists. Two of the youngest are this little Miss Gross and Helen Scholder. During the past winter Miss Scholder played at many concerts in the East and South.

Grace Larom a Bride.

Grace Larom, the vocal teacher who has a studio in Carnegie Hall, was married Wednesday, June 5, to Dr. George Martin Stellner. The ceremony took place at the home of the bride, 542 West 140th street. Many musicians were among the guests. Mrs. Larom-Stellner will continue her work next season.

Frankfort not long ago produced Debussy's "Pelleas and Melisande." In May there was a Mozart and Wagner cycle, and there were also performances of "Salome."

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
CABLE AND TELEGRAM ADDRESS, "DELMARHEIDE."
PARIS, JUNE 3, 1907.

M. Saint-Saëns, as the president of "La Société de Concerts d'Instruments Anciens," extended an invitation to the Russian composers and artists now sojourning in the French capital to assemble in the Salle Pleyel, where an hour's enjoyable music was listened to, followed by a reception and tea, at which the author of "Samson et Dalila" proved himself to be an admirable host.

An interesting musical program was carried out by the society, whose members are Henri Casadesus (violin d'amour), Alfred Casella (clavécin), Edouard Celi (quintion), Marcel Casadesus (violin de gambe), and Maurice Devilliers (basse de violon), with Renée Lénars (harpe-luth) and Marie Buisson (singer). This included the "Deuxième Symphonie," of Bruni (1759-1823); "La Joyeuse" and "Rigaudon," by Rameau (1683-1764), for the harpe-luth; "Jardin d'Amour" and "Musette," two charming songs by unknown authors, harmonized by M. Périllou; and closing with the ballet "Les Plaisirs Champêtres," of Montclair (1666-1727). The harpe-luth (or lute-harp) is a new instrument and was played for the first time on this occasion; in appearance it resembles a double harp, has the sonority of a clavécin, and is based on the principles used in the chromatic harp without pedals.

This Saint-Saëns reception-musical was a delightful affair and was immensely enjoyed by those present, among whom were noticed the Russian composers Rimsky-Korsakow, Glazounow, Rachmaninow, Scriabine; the conductors F. Blumenfeld (St. Petersburg Opéra), Arthur Nikisch and Camille Chevillard, of the Paris-Russian Festival; all the participating Russian artists and many prominent French musicians.

Jan Sicksz, the young Dutch pianist (from Vienna, according to the program), was heard for the first time in Paris in a recital of his own, given at the new Salle Gaveau. Although a newcomer in the French capital, M. Sicksz immediately established himself in the good graces of his audience by his warm and sympathetic piano playing, his natural and expressive manner, with which he made a most favorable impression. His fine talent is not a cold, acquired ability to manipulate the keyboard in a clever manner, but a genuine gift to express well what he feels musically. In the A minor prelude and fugue, by Bach-Liszt, he was clear and strong technically; his Beethoven "Sonata Pathétique" expressed the meaning of its title, especially in the adagio cantabile movement, the rondo, too, being given with beautiful technique and much sentiment; the Grieg composition seemed strangely named "Nocturne," with its light and pearly runs and trills, followed by his "Papillons," full of charming, butterfly playfulness; with the succeeding "Tendre Aveu," of Schütt, a confession very tenderly expressed by young Sicksz, he completely won his hearers, and then dazzled them with the brilliancy displayed in the Mendelssohn E minor "Scherzo," which he was obliged to repeat. The "Fantaisie," in F minor, of Chopin; "Étude," in D flat, Liszt, and the Wagner-Liszt "Spinnerlied," formed the closing numbers of a splendidly interpreted program, when a lady in the audience sighed: "What a pity! that this magic spell should end so soon."

M. and Madame Jules Chevallier gave an audition with pupils of their Cours de Mise-en-Scène classes in opera and opera comique, at the Salle Lemoine, which was successful in every direction. The operas serving the different acts and scenes were Gounod's "Faust" (Act III, quartet), M. Corhumel as Mephistophélès, with répliques or supporting singers; "Faust" (Act II, duet), Madame Courtot-Lefebvre as Marguerite; Debussy's "Pelléas et Mélisande" (Act II, fountain scene), Mlle. François-

Flameng in the role of Mélisande; "Werther" (Act III), Mlle. Melnor, role of Charlotte; Massenet's "Manon" (Act II), Mlle. Lagarde as Manon, M. Selle as Des Grieux; Puccini's "La Vie de Bohème" (Act I), Mlle. Froment, role of Mimi; "Carmen" (Act II), Mlle. Bohl as Carmen; "La Vie de Bohème" (Act III), Marguerite Henriquez as Mimi, with répliques of Jane Henriquez as Musette, MM. Rieunier, Rodolphe, and Georges Harlé, a sonorous basso, as Marcel.

All these singers displayed talent and much aptitude in acting; several of the ladies, too, were fine singers, notably Mlle. Melnor, Lagarde, Froment, Bohl, M. and J. Henriquez, whose work evidenced the excellent training of the Ecole Chevallier.

Last Sunday evening was held the last of this season's Students' Atelier Reunions, in the Académie Vitti. The musical program was attractive, including a group of songs, beautifully interpreted by a New York soprano, Mrs. Rollie Borden-Low, now in Paris. Her selections were a "Morning Hymn," by Henschel; "Mes Socurs," from Massenet's "Marie Magdeleine," and the "Pregiera," from "La Tosca," of Puccini, delivered by Mrs. Borden-Low in a manner that elicited enthusiastic and prolonged applause from the many musical students present. Llevellyn Renwick, the efficient organist of the American Church and regular accompanist at these reunions, was, by general request, the solo pianist of the evening, the students being



MASSENET IN 1864, DURING HIS RESIDENCE IN ROME.
From a Painting now at the Villa Medici, by Layrau.

desirous to hear him play before his departure for America. Mr. Renwick acquitted himself splendidly in two groups of pieces, in which were two numbers of his own writing: "Mystère," by Grieg; "Caprice," Renwick; "Légende," Paderewski; "Étude," op. 25, No. 3, of Chopin; "Nocturne," Renwick, and "Étude," No. 12, from Chopin's op. 25. Everard Healey, with an excellent bass voice, was heard in "Two Old Hungarian Folk Songs," by Korbay, and in Schumann's "Two Grenadiers."

The Rev. Dr. Shurtieff took "The Sailing of the Ships" as a fitting theme on which to address the students. He spoke feelingly and helpfully to the many young people studying here far away from their homes over the sea. These meetings will be resumed early in the autumn.

George L. Backus, the popular and gentlemanly secretary of the King Clark studios, in Paris, will sail for America June 29, aboard the Provence, to attend the celebration of the "golden wedding" of his father and mother at their home, in Cedar Rapids, Ia. Mr. Backus will also visit friends in Chicago and Philadelphia, returning to Paris (but probably not alone), about the middle of September next.

Jeanne Sergys, a contralto member of the Opéra at Rouen last year, is now studying daily with King Clark, preparing for her next season's work at Cairo.

A delightful afternoon musicale was given last week by Dr. and Mrs. William J. Younger, in their artistic home, in the Avenue Marceau. The hostess, an accomplished pianist, is noted for her musical gatherings, and on this occasion introduced Sigmund Beel, a talented

musician from London, whose excellent performances showed him to be a violinist thoroughly conscientious and possessed of much violinistic erudition. He played with fine effect the Tchaikowsky serenade, "Le Zephyr," by Hubay; an air, by Bach; minuet, by Handel; a Hubay "Czardas"; the "Golden Tip" reel, by Esposito; his own transcription of a Dvorák "Humoresque," and other things. Miss Lawlor, with well trained voice, taste and expression, sang the "Nachtgang" of Richard Strauss; "Die Mainacht," by Brahms; "L'Incrédule," of Reynaldo Hahn; "Enthäusung," Tchaikowsky; "The Blackbird" (dedicated to Miss Lawlor), by H. L. Brainard, and "Year's at the Spring," by Mrs. H. H. A. Beach. Among the many guests present were: Lady Lange, Mr. and Mrs. Marc A. Blumenberg, Mr. and Mrs. Léo Mielziner, MM. Sebastian B. Schlesinger, Ossip Gabrilowitsch, Charles Foerster, Holman-Black, A. Anemoyanni, Mlle. Ferlat, Baronne de Ziegler, Mrs. Gros, Mrs. Sherman and Elsie Sherman, Mrs. Dargie, Mrs. Goodsell, Baron and Baronne von Steege, Mr. Haslam, Joseph Redding, Comte Leon de Fuisseau, Mesdames Heuston, Murphy, Hooker, Newhall, Josselyn, Robinson, McKee, Potter, McNutt, Mr. and Mrs. McDonald, the Misses Blair, Notching, Sullivan, Bowie, etc.

An interesting musicale of high merit and attended by a large and enthusiastic audience was given by Madame Kousnetzoff in her superb salons, in the Avenue du Bois de Boulogne. Among the artists who rendered compositions by Schumann, Meyerbeer, Wieniawski, Schulhoff, Tosti, Chopin, Franz, etc., the ballade of Chopin was particularly well performed by Mlle. Stéphanides; and D'Antelon, the young Servian tenor studying here with Fendall Pegram, received an ovation for his singing of "Ridona la Caima," by Tosti, which he was obliged to repeat. Among the guests were the Prince and Princess Karageorgewitsch, Baron and Baroness Erlanger, Baron and Baroness de Baye, Countess de Lesseps, Countess Saint-Roman, Duc de Pomar, Vicomte de Paris, Count and Countess Sauvigny, Count and Countess Chérémiteff, Marquis de Rochegude, etc.

Marion Ivell, the well known opera contralto, has been engaged to sing next season at the Théâtre Municipal Opéra of Nantes. Miss Ivell, who will be remembered as leading contralto of the Savage Opera Company during several years in America, considers membership in that organization the finest "experience giver" on earth. It is said that while with the Savage company, Miss Ivell sang the part of Carmen 500 times, besides her many other roles. Her Nantes engagement calls for the large repertoire of Carmen, Dalila, La Favorite, Azucena, Orfée, La Vivandière (Godard), Amneris, Ortrude, Margaret (in the "Roi d'Ys"), Hérodiade (Massenet), Uta ("Sigurd"), the mother in "Louise," Marie Magdeleine, and Charlotte ("Werther"). Quite a big list this for "Little Mamie" Ivell.

Godowsky passed through Paris on May 28, after playing in London, and on the 29th he played in Strasbourg. During the summer this great pianist will occupy a villa at Trouville, with his family.

Kreisler is announced to give a violin recital here to-night.

Thayer's Collaborator Dead.

The death is announced, at Coblenz, of Dr. Heermann Deiters, whose name is specially connected with Thayer's "Beethoven Biography" (three volumes, 1866-1879). He not only translated the original English manuscript into German, but after Thayer's death, in 1877, undertook to revise the volumes, and also to complete the biography which Thayer left incomplete. Deiters' revision of Volume I appeared in 1900. He had completed, or nearly so, a fourth volume of the biography. Dr. Deiters contributed many valuable articles to Bagge's Deutsche Musikzeitung, and also to the Allgemeine Musikalische Zeitung (Beethoven, Schumann, Brahms, etc.). He was born at Bonn, in 1833, but lived for many years at Coblenz, where he became a member of the board of public instruction, and in 1885 was appointed Privy Councillor. He retired from active life in 1903.

Students' Musicals in Morristown.

Madame Grosse-Thomason's Morristown class of piano students gave their closing musicale at the residence of Mrs. K. H. Morgan, June 6. Numbers from the works of Heller, Chaminade, Wolff, Goldner, Grieg, Schutt, Bach-Saint-Saëns, and Arensky were played by Ruth Taylor, Gertrude Behr, Louisa Hoffmann, Marion Wiedner, Margaret Hoyt, Effie Douglas, Isabelle Kennedy, Marian Swords, and Mrs. D. H. McAlpin.

Mozart's C minor Mass will be produced on July 21 at Salzburg, with Lilli Lehmann in the chief soprano role.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF NATIONAL PRESS SECRETARY,
693 POPLAR AVENUE,
MEMPHIS, TENN., June 15, 1927.

Many new clubs are coming into the Federation since the biennial convention, held in Memphis in May. New interest seems to have been awakened and clubs all over the country are beginning to realize the value of federation.

Beethoven Club, of Covington, Tenn., is an active new club in the Federation. It had fifteen representatives at the biennial.

Reports from the Southern section show that Arkansas is the banner State for new members brought into the Federation during the last two years.

The Cecilian Club, of Freehold, N. J., has just closed a most successful year with Mr. De Nike, of Brooklyn, 'cellist, as leading attraction. There were several local numbers on the program.

The Monday Musical Club, of Petersburg, Ill., gave the closing concert June 1. The club was organized in 1896 and federated in 1907. The membership is limited to twenty-five and its list is always full. The final concert was given by Pauline Miller Chapman, who was once a member of the Monday Musical, but resigned to study voice in Berlin, and on her return to Petersburg was secured by the club to appear in concert.

The subject of great interest during the recent biennial in Memphis was "Advancement of American Music." The subject being born of the brilliant mind of a Memphis woman, Memphians were greatly interested in the promotion of the project.

The work of the National Federation of Musical Clubs in Pennsylvania is perhaps as well systematized as in any State. Under the skillful management of Mrs. Wilton

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Lindsay, the number of clubs has greatly increased, having almost doubled in the past four years.

The Treble Clef Club, of Jonesboro, Arkansas, is one of the youngest, but best organized, clubs in the Federation. Its work is planned with great attention to detail and the systematic study of music. The object is to promote the love and knowledge of music. The Treble Clef has just closed a very successful year with a matinee musicale, which was a brilliant success. Mrs. Virgil Pettie is the president of this successful club and Mrs. R. P. Robins is secretary.

The Clara Schumann Club, of Mobile, Ala., is a most active and interesting organization. Its whole career has been marked by steady progress. Mrs. J. R. Hagan, who is the president of this club, was its representative at the recent biennial convention in Memphis.

The MacDowell Club, of Nashville, Tenn., is a young but most ambitious club. The membership consists of active and associate members. As yet the organization has no clubrooms, but it is planning for a building of its own.

The Beethoven Club, of Memphis, closed its season with President's Day, June 5, at the Beethoven Hall. An informal reception was held, new officers were installed, and an enthusiastic welcome was extended the new president, Mrs. W. D. Wilkerson, who, after a few words to the club, proposed a toast: "To a Musical Festival for Memphis and the Beethoven Club in the spring of 1908." The names of the new officers of the Beethoven Club were published last week in the Memphis correspondence.

N. N. O.

Summer Term at Mehan Studios.

Enrollment for the summer term, July 8 to August 3, at the Mehan studios, is already so large that Mr. and Mrs. Mehan are being forced to exceed their schedule of hours as originally planned. Voice teachers and singers from many distant States will be here to do special work with Mr. and Mrs. Mehan, and Mr. Wilcox, their first assistant. The growing influence of the Mehan studios is also shown by the large advance registration of pupils for next season.

From Budapest comes the report that an unknown composition of Liszt, "Passion," for mixed chorus with organ accompaniment, has been discovered in the Royal Library there.

Becker's Young People's Musicales.

Gustav L. Becker gave his eleventh annual young people's musicale on Saturday afternoon at his home, 1 West 104th street. Mr. Becker's pupils, who are teachers, brought with them some of their own pupils, as follows: Henriette A. Barbier, of Jersey City, with Merwyn Lupton, Florence Longfield, Marguerite Du Commun and Ada Collins; Carrie Y. Nichols, of Paterson, with Bertha Stead, Gladys Fleron and Ira Morey; Mary Edgerton, of Bound Brook, N. J., with Lucy Isham, and Pearl van Voorhis, of Fishkill-on-Hudson, with Charlotte Gribbon.

The children gave an interesting program of piano solos, duets and trios. Mr. Becker himself presented two talented little pupils, Isabel Swift, who played Bachman's "The Swallows," with a second piano part composed for the occasion and played by Mr. Becker, and Marie Guerr.

The assisting artist was Mrs. Arthur Fooks, an English soprano, who made a success, especially with a humorous song from "Three Little Maids."

Greetings were sent by many pupils too far away to send representatives to the musicale.

Drawing and Music Combined.

There seems to be a growing demand for a double equipment on the part of school music supervisors as to the supervision of drawing as well as of music. This call is specially strong in some sections. This demand is being met by the American Institute of Normal Methods in the establishment of a complete drawing section, with skilled instruction in the art and in teaching of it, in both Boston and Chicago schools. A number of teachers and supervisors are enrolling in both sections this year. This means increased earning capacity on the part of supervisors and teachers, and also the ability to accommodate localities whose funds are limited.

William Hatch, 221 Columbus avenue, Boston, and Frank D. Farr, 378 Wabash avenue, Chicago, can give more information on this, as on other matters connected with the institute, which opens July 9.

Madame Foster to Study Abroad.

Louise Nellis-Foster, of the Nellis-Foster School of Singing, Syracuse, N. Y., sailed for Europe June 12, on the steamer Nordam, of the Holland-American Line. Madame Foster goes directly to Paris, where she will spend a number of weeks in study with eminent Parisian artists. The remainder of the summer she will spend in travel and as the guest of Luisa Cappiani, at her villa in the Swiss Alps, returning to this country in time to begin work October 1.

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The Third Music Festival in Richmond, Ind.

RICHMOND, Ind., June 15, 1907.

Music lovers in this city of 25,000 inhabitants recently had the rare opportunity of attending another great festival, the third that has been held here in as many years. The event enlisted the services of the Theodore Thomas Orchestra, of Chicago, four solo singers of national reputation, a pianist of unusual attainments, and a local chorus of 250 voices. This is a result, over which William Earhart, chorus director, and the public spirited and music loving citizens of Richmond may well feel proud. The festival this year was a great success, both artistically and financially. It was given at the Coliseum, a hall seating

much could be said that has been said, after the other festivals.

Corinne Rider-Kelsey sang delightfully in "The Swan and Skylark." Later, in the "Requiem," she sustained the solo part with rare taste and power. But she achieved her greatest triumph in the aria from "Der Freischütz," in which she revealed a wealth of temperament that amounted to ecstasy.

Miss Spencer was heard in "The Swan and Skylark," and in the favorite aria from "Samson and Delilah," "My Heart at Thy Sweet Voice," and in the last number, especially, her rich voice was at its best.

Herbert Witherspoon lived up in voice and singing to the splendid appearances made here in the past. The basso particularly pleased his admirers in the aria, "O Tu Palermo."

Louis Elbel, the pianist, disclosed good technic and a beautiful singing tone in the Rubinstein concerto in D minor. This was Mr. Elbel's second appearance at the Richmond festivals.

Anna Ross proved an efficient accompanist for the festival chorus.

Last, but not least, among the musical forces, was the Theodore Thomas Orchestra, from Chicago, conducted by Mr. Stock. The orchestra support for the chorus and soloist distinguished itself, and added to the artistic success of the concerts.

The festival chorus, including many excellent voices and musical enthusiasts, was made up as follows:

FIRST SOPRANOS.

Minnie Addleman,
May E. Braden,
Leona B. Buening,
Hilda Bulach,
Marcia Caster,
Maude Cristopher,
Elizabeth Conley,
Florence Corwin,
Katherine Daub,
Marie Decker,
Martha M. Dickinson,
Imo Eikenberry,
Emma M. Engelbrecht,
Jeannette C. Firth,
Gwendolen Foulke,
Mrs. Wm. D. Foulke,
Mary Friedley,
Mrs. Clyde Gardner,
Katherine Gift,
Mrs. Elmer Gorman,
Kathryn Grottendick,
Maude Hamilton,
Ruth S. Harris,
Pearl Hasecoeter,
Ella Haskett,
Agnes Horton,
Bessie Jones,
Etta Jones,
Hilda Kemper,
Margaret Knollenberg,
Mrs. Chas. O. Kuhlman,
Mabel Kuhn,
Alice Locier,
Lillian Locier,
Hazel Lough,
Opal Lovin,
Clara Luken,
Rosetta Luken,
Mrs. Chas. L. McCrea,

Regina Maag,
Gertrude Maley,
Ida Mauger,
Lucile May,
Gertrude A. Meyer,
Margaret E. Mooney,
Clara T. Moormann,
Florence Mote,
Clara Nichter,
Keturah Parsons,
Mrs. A. B. Price,
Hazel Reid,
Florence Roades,
Juliet Robbins,
Mrs. W. P. Robinson,
Jeane Irene Ross,
Dorothy Rush,
Marguerite Rush,
Lida E. Shumard,
Florence L. Shute,
Alice Steen,
Viola Steen,
Elizabeth Thomas,
Mrs. C. E. Thomason,
Katherine Thompson,
Mrs. Arthur Thorn,
Elizabeth Townsend,
Jeanette von Pein,
Ricka von Pein,
Mrs. D. W. Walters,
Zella Warfel,
Clara Weidner,
Leonora Wickemeyer,
Lizzie Wigmore,
Louisa Williams,
Nellie Williams,
Mrs. J. L. Woods,
Lillian Yost.

SECOND SOPRANOS.

Mary G. Albert,
Grace Beck,
Maud Buckingham,
Myra E. Chamness,
Clara Duning,
Constance Foster,
Mabel Guyer,
Mrs. Edward H. Hasemeier,
Mary Hebbeler,
Edna Holley,

Bess Longstreth,
Mrs. R. McCutcheon,
Alice McDonnell,
Sadie McDonnell,
Mary L. Males,
Jessie Mann,
Mrs. A. A. Marlatt,
Aethia Owens,
Elizabeth Phelps,
S. Eva Phelps,



HERBERT WITHERSPOON.



CORINNE RIDER-KELSEY.



EDWARD JOHNSON.

about 2,500; tickets were at a premium, and the peculiar thrill which always accompanies really great musical events, was in the air.

The advancement of art in Richmond owes much to the influence and labors of Henry Gennett, president of the Starr Piano Company, and also president of the Richmond Festival Association. Both Mr. and Mrs. Gennett have supported with enthusiasm the commendable endeavor to bring artists of international reputation to Richmond. They have left nothing undone to make the recent music festival a success, and their efforts to elevate the art atmosphere in this community have likewise been shown in their interest in the exhibit of the Art Association. This year's exhibit includes a thousand examples. Many of the pictures have been selected with great care.

Many visitors to Richmond regard this Indiana town as one of the most beautiful cities in the Middle West. It has great wealth, beautiful streets, the best schools, refined society, and best of all, the artistic spirit is cultivated in the way that leads to progress.

At the recent festival, consisting of two evening concerts and one matinee, the soloists included: Corinne Rider-Kelsey, Janet Spencer, Edward Johnson, Herbert Witherspoon and Louis Elbel. Frederick A. Stock, conducted the Theodore Thomas Orchestra. The three programs were as follows:

FIRST CONCERT.

Overture to Rienzi.....Wagner
Scene, In the Garden, from The Country Wedding.....Goldmark
Aria, O tu Palermo, from I Vespri Siciliani.....Verdi
Mr. Witherspoon.

Italian Serenade.....Wolf
Marche Slave.....Tchaikowsky
The Swan and the Skylark.....A. Goring-Thomas
Mrs. Kelsey, Miss Spencer, Mr. Johnson, Mr. Witherspoon,
Festival Chorus and Orchestra.

SECOND CONCERT.

Overture to a Comedy.....Smetana
Aria, My Heart at Thy Sweet Voice, from Samson and Delilah.....Saint-Saëns
Miss Spencer.

Concerto, for Piano, D minor, op. 70.....Rubinstein
Mr. Elbel.

Symphony, No. 6, Pathétique, B minor, op. 74.....Tchaikowsky

THIRD CONCERT.

A German Requiem.....Brahms
Mrs. Kelsey, Mr. Witherspoon, Festival Chorus and Orchestra.
Overture, Leonore, No. 3.....Beethoven
Aria, Wie nahe mir der Schlummer, from Der Freischütz.....Weber
Mrs. Kelsey.

Vorspiel, Lohengrin.....Wagner
Ride of the Valkyries.....Wagner

The singing of the chorus deserves the highest praise. Even in the difficulties of the Brahms "Requiem," the pitch was maintained and the voices seemed as fresh at the close as at the beginning. "The Swan and Skylark" was equally well presented. Of the work of the soloists,



PRESIDENT HENRY GENNETT.



WILL EARHART.



JANET SPENCER.



LOUIS ELBEL.

Edward Johnson was a pleasant surprise to the audience, as he was not so well known as his colleagues. He made the most of his opportunities in the Goring Thomas work. His voice is a most agreeable and true tenor.

Mamie Hough,
Alice Howells,
Hulda J. Kenley,
Mrs. Lewis C. King,
Coris M. Kirby,
Bertha Larsh,

Mrs. Jesse S. Reeves,
Mrs. Ernest E. Reid,
Magdalena Schulz,
Deborah Shute,
Bertha Taylor,
Maud Toma,

FIRST ALTOS.

Miriam Austin,
Mrs. E. N. Beetle,
Nellie Bulach,
Pauline Carrier,
Lena Coffin,
Etta M. Collins,
Susie Crowell,
Edna Deuker,
Cressie Dickerson,
Mary E. Dickinson,
Mrs. W. P. Firth,
Alsie French,
Ruby Graham,
Edith Grimes,
Minnie Grottenick,
Edith Goyer,
Mrs. Alton B. Hale,
Alice Hawckotte,
Cora Hebbeler,
Caroline Heitbrink,
Estella Cates Hood,
Irma C. Horn,
Elaine Jones,

Alice Kaup,
Carolyn M. Karl,
Ruby Kelley,
Ellen Knollenberg,
Ella Lemon,
Mamie Lott,
Josephine Maag,
Philomena Maag,
Lova Mansfield,
Alice L. Marlatt,
Eva Miller,
Pearl Mitchell,
Mary Myers,
Mabel O'Neal,
Fern Owens,
Grace Paulus,
Elizabeth Sands,
Jessie M. Sands,
Edna Skinner,
Hazel Skinner,
Edna M. Smith,
Pearl Warner,
Mrs. C. D. Welber,

SECOND ALTOS.

Pearl Atkinson,
Arlene Barlow,
Muriel Bartel,
Jessie Beeler,
Mrs. L. E. Bridgeman,
Mrs. Will Earhart,
Mrs. H. H. Engelbert,
Pearl Friedley,
Ella Hawckotte,
Esther Jones,

Edna Kever,
Anna M. Kenley,
Mrs. R. A. Longenecker,
Alma Pfaffin,
Mrs. R. W. Phillips,
Edith L. Pinnick,
Mrs. H. S. Stillinger,
Mrs. Fred Strauss,
Mrs. W. H. Swaynie,
Ida Taylor,

FIRST TENORS.

Claude Addleman,
Harold Chapman,
Cleveland K. Chase,
Chas. Drifmeyer,

C. J. Hawk,
Rev. D. C. Huntington,
A. A. Marlatt,
R. B. Nicholson,

H. H. Engelbert,
Harry Evans,
Albert Fraumann,
Edward Hasencier,

T. C. Hood,
R. B. Jones,
Howard Kamp,
Chas. O. Kuhlman,
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In Halle, the music drama, "Songs of Eurypides," music by Max Vogrich, was given some weeks ago and made a good impression.

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ILLINOIS MUSIC TEACHERS' CONVENTION.

Moline, Ill., June 15, 1907.

It is a matter of large significance in the history of the Illinois Music Teachers' Association that at its nineteenth convention, recently closed, the César Franck D minor symphony and the Tchaikowsky B flat minor piano concerto could be heard, presented by the combined efforts of the Theodore Thomas Orchestra, Frederick A. Stock and Rudolph Ganz. As to the rest of the four days' convention, it has been a true success, as music teachers conventions go, and for this relatively large harvest the main credit is easily traced back to the year's president, Glenn Dillard Gunn, without whose help the presence of the Theodore Thomas Orchestra might not have been a feature, and other good things of the convention might have been missing.

Nearly the entire work of the local arrangements fell upon the chairman of the executive committee, Ada L. Entrikin, but this capable young woman was ably assisted on every hand by William Butterworth, who is an example of the business man who is also a music lover. He is an officer in the affairs of the celebrated John Deere Plow Company. Without his business sagacity, the funds to cover the fee and expenses of the Thomas Orchestra might not have been promptly forthcoming.

The convention began Tuesday evening, in the Moline Theater, with an address of welcome by Mr. Butterworth, for Moline, and a response by President Gunn, for the association. Birdice Blye, Julia Heinrich and Herbert Butler then gave a recital. Madame Blye's numbers were the Brahms first intermezzo from the opus 118, the Mendelssohn "Variations Serieuses," a Chopin prelude, the fantasia, the Weber-Tausig "Invitation," and a group comprising Liapounow's "Carillon," Liadow's berceuse and the Tchaikowsky-Pabst "Dornröschen" ballet paraphrase. The fine technical finish and the all round interpretative excellence of this playing pleased the audience, and the auditors went away from the concert speaking in terms of warm praise of the artist. Miss Heinrich sang songs by Schubert, Brahms, Schumann, Foote, Elgar and Parker. Mr. Butler played the second and third parts of the Mendelssohn concerto, a romance by Melville, the MacDowell-Hartmann "To a Wild Rose," and the Nachez "Hongroise." Mr. Butler was at his best and gave a high class performance of the Mendelssohn, in which the last movement was played with especial brilliance.

Wednesday's proceedings began with the morning meeting at the Moline Club rooms, where E. M. Latimer, of Chicago, delivered a most interesting talk on "Who is Responsible for the Cheap Music Teacher?" The afternoon brought Walter Spry's lecture on "Means of Interpretation in Piano Playing."

As there was no time for discussion of Mr. Spry's lecture, the afternoon recital followed immediately. Walter Stafford, formerly *MUSICAL COURIER* correspondent at Prague, but now at the head of the violin work in the Illinois College Conservatory, at Jacksonville, was to have appeared, but the recent death of his mother and his own illness at his home in Massachusetts prevented his being present. Chris Anderson, of the Chicago Musical College, with Edwin Schneider as his accompanist, appeared in Mr. Stafford's place and presented the "Pagliacci" prologue, besides songs of Schumann, Reger, Strauss, Hammond, Tours, Edwin Schneider and Tchaikowsky. Siegfried Laurier, of the piano department of Augustana Conservatory, at Rock Island, proved to be a good musician in compositions by the Swedish Petersen-Bergstr. Sjögren, Backer-Gründahl and himself, besides Sgarbati, Chopin and Liszt. In his own berceuse and a concert etude called "On Eagle's Wings" he showed a very good invention of the melodious and well sounding, though both would have profited by better conciseness. Both of the artists were warmly received.

The Wednesday evening concert in the First Congregational Church was devoted to organ compositions played by Wilhelm Middelschulte, and choral works sung by the Moline Choral Union, under Edla Lund. The chorus sang Gounod's "By Babylon's Waves," a short, seven-movement mass by Soedermann, and the Handel "Hallelujah" chorus. Mrs. Lund sang the solo obligato in the "Virgo Gloriosa" of the mass. Mr. Middelschulte's main numbers were the Bach G minor fantasia and fugue and his own passacaglia, but he also included pieces by Foote, Mendelssohn, Alkan, Saint-Saëns, Best and Max Reger. He played superbly. Thursday began with two unusually strong papers by Karleton Hackett and Allen Spencer. The former read his paper on "What Ails our Mother Tongue," and the latter's talk was of "Facts, Fads and Fancies of Fingerings." William F. Bentley's lecture was on "Pre-Historic Music." The recital that followed Mr. Bentley's lecture was given by the soprano, Sibyl Sammis, and the pianist Prudence Neff, of Chicago. Miss Sammis created

great enthusiasm by her singing of the prison scene from Meyerbeer's "Prophet" and a number of songs. She included the moodful manuscript "Charity," by J. G. Mc Dermitt, of Chicago. Miss Neff played the Schumann "Papillons," Liszt's "L'Orage," a Liszt "Cantique d'amour" and the Rubinstein E flat valse caprice. Rudolph Ganz's recital occupied the evening at this theater, and his program included the Beethoven a flat sonata, op. 26, the Brahms B minor capriccio, two Dohnányi rhapsodies, the Grieg ballade, four Chopin pieces and works by Alkan, Ravel, Debussy and Liszt. The enthusiasm was the greatest displayed in the convention.

The last day was given up to the election of officers and the two programs by the orchestra. The latter played in the afternoon the Dvorák "Carnaval" overture, the andante from the Tchaikowsky fifth symphony, the Sinigaglia "Moto Perpetuo" etude for strings, the "Oberon" overture, two Grieg pieces, the Glazunow concert valse, Smetana's tone poem "Moldau," and in the evening the program was: "Leonora" overture, Franck symphony and three Wagner excerpts. Ganz was the soloist in the Tchaikowsky concerto. The great moral in this concert was found in the



BIRDICE BLYE.

artistic growth that Mr. Stock has made in the last eighteen months. This growth was doubtless best in evidence in the Wagner excerpts, where he was able to sustain the most stirring intensity through long passages, and he accomplished it with nearly as little outward show as the late Mr. Thomas or any of the reposeful school of conductors. In addition, Mr. Stock is still keeping up his ideal of tonal beauty and all around gentility while accomplishing really forceful results in his interpretations. He looks carefully after the phrase, and balances his various corps most commendably, so that there is no possibility of escaping the conviction that here is a strong man; and he is growing every minute. Ganz was not permitted to begin his playing of the concerto until he had made repeated acknowledgment of the greeting from the public. When he did begin he repaid the cordiality with a splendid performance. The applause that followed was never to discontinue until the artist had responded many times and had played again.

The officers elected for the next year include John Winter Thompson, of Galesburg, as president; Franklin L. Stead, of Jacksonville, as vice president; H. S. Perkins, of Chicago, re-elected secretary-treasurer; Theodore Millitzer, of Chicago, re-elected chairman of the program committee, and Ada L. Entrikin, of Moline, as vice chairman of program committee. The place of meeting next year is not yet decided, but there is a strong sentiment in favor of Springfield.

EUGENE E. SIMPSON.

All the artists who assisted at the Salzburg Festival in 1906 received decorations from the Emperor of Austria. Those so honored were Lilli Lehmann, J. F. Hummel, Saint-Saëns, Felix Mottl and Gustav Mahler.

CLARENCE EDDY TO TEACH.

For many years Clarence Eddy, the eminent organ virtuoso, has devoted his entire time to recitals and concerts in the United States and Europe. Probably no living organist has been called to dedicate so many new instruments in all parts of the globe, where music and churches abound. Demands have come from East, South, North and West, and from Canada and across the Atlantic. The constant traveling made it impossible for Mr. Eddy to accept pupils. Each season he received numerous applications. Organists and students said to him:

"If you will only settle down and take pupils, we will come to you, no matter where it may be, for we want to study with you."

These students now will have their desire, for Mr. Eddy is permanently established in New York City. He has been chosen organist and choir director of the Tompkins Avenue Congregational Church, Brooklyn. Early in October Mr. Eddy will have in this great edifice a magnificent four manual concert organ, with every facility for giving lessons in the art of organ playing.

Mr. Eddy's programs have attracted wide notice. Nearly all the composers of organ music have dedicated scores to him, and this gifted performer is the friend of many of these celebrated writers of musical literature for the church and concert organ.

Recognized the world over as a player of first rank, Mr. Eddy is also distinguished for his ability as a teacher. He possesses the enthusiasm, the patience and the magnetism, which every successful musical educator must have. His vigor and presence, so impressive to congregations who have heard him at concerts, is equally felt in the more intimate relation of the organ loft during study hour.

It will not be many years before the world will hear from Eddy pupils, for a number of real talented young men will begin their first term with Mr. Eddy, in the great church located corner Tompkins avenue and McDonough street, Brooklyn.

Last week Mr. Eddy was notified that he had been unanimously elected a member of the music department of the Brooklyn Institute of Arts and Sciences, a member of the advisory board and a member of the standing committee on organ concerts.

Concerning Albert Rosenthal, 'Cellist.

"In Albert Rosenthal," says the *Altmarkische Zeitung*, referring to the young California cellist, who is to make an American tour under Loudon Charlton's direction, "we recognize a cellist of great capabilities and extraordinary talents. His profound conception of music is shown in the 'Hungarian rhapsodie' by Popper, his immense technic in the well known 'Elfentanz' of the same composer, which he played with marvelous virtuosity."

From all accounts, Rosenthal is an artist of unusual attainments. His long period of study abroad under Popper and Hekking was followed by his European debut, and subsequent successes in Switzerland and Germany were of a character to leave no doubt as to his title to a place in the foremost ranks.

Of Interest to Singers.

"The National Normal Course, for Singers and Teachers," by Edmund J. Myer, has recently been much improved and developed in a practical way. This has been done by the author to meet the wants and needs of the students of the University of Washington, where there have been classes during the past winter under Mr. Myer's direction. The same course will be given at the coming twenty-third session at the National Summer School for Music at Round Lake, N. Y. The points of value to students are the objective as well as subjective study of the singing voice, a study of vocal technic and the principles of teaching illustrated and practically applied.

Robinson as Conductor and Singer.

On account of pressure of work Walter Henry Hall has resigned his position as choral instructor at the Finch School, and has been succeeded by Walter H. Robinson.

The Richmond Hill Choral Society, of which Mr. Robinson is conductor, recently gave its closing concert. The principal work performed was Gade's cantata, the "Erl King's Daughter," and the local papers speak in high praise of Mr. Robinson as a conductor.

On May 30 he had charge, for the second season, of the music at the G. A. R. memorial service in Carnegie Hall, singing several times to the delight of the large audience.

Samuel Bollinger Going to St. Louis.

Samuel Bollinger, who has had a studio in the Fine Arts Building, Chicago, has accepted a position as teacher of piano at the Strassberger Conservatory of Music, in St. Louis.

A new opera called "The Dolls," by Götzl, will have its first performance in Weimar.

BISPHAM ACCLAIMED IN LONDON.

David Bispham's third recital in London this season, on April 19, was a remarkable success in every way, and the following excerpts from the press praises bestowed on the great baritone reveal a rare unanimity of critical opinion regarding his art:

Mr. Bispham is so admirable an artist that his fine sense of rhythm, his artistic phrasing, and his unusual style ensure his complete success in whatever he undertakes. Yesterday he sang with great effect, and achieved the feat, almost an impossible one for ordinary singers, of winning for six songs of Franz a real acceptance from the public. As a rule, the average amateur listens to Franz's songs with delight in a room, but in a concert hall they nearly always fail to make a deep impression.—Times.

When David Bispham gives a recital he is not wont to spare himself. Yesterday afternoon no less than nineteen songs were set down to be sung by him at Bechstein Hall, and so, with extra pieces thrown in, the round score was fairly turned. Not many of our singers could accomplish this end with entire satisfaction to themselves and their hearers. Mr. Bispham began solidly, as is his

custom, giving Schubert's "Wanderer" and following with examples of those great masters of song, Schumann and Brahms. Next came Robert Franz. Here Mr. Bispham, who is nothing if not versatile, did admirably. The charming "Liebchen ist da!" had to be repeated, while the singer was particularly happy, too, in the delicately picturesque phrases of "Um Mitternacht." Three of Richard Strauss' songs were then given, the first being the exultant "Cécile," and the third that curious onomatopoeic affair, "Das Lieb das Steinklopfer." In both cases Mr. Bispham gave of his best.—Telegraph.

Although David Bispham has been missed from the opera of late, there is no doubt his fine voice has considerably benefited by the release from the strain of constant use. At his third recital he sang with particular beauty of tone. His choice selection of classic songs stood out as supremely artistic, the singer's style being skillfully attuned to accord with the mood and feeling of the music. Mr. Bispham repeated the wonderfully grim and impressive "Stone-breaker's Song," by Richard Strauss, investing it with peculiar dramatic force and pathos.—Standard.

David Bispham met with his accustomed success. His great merits have often been pointed out in these columns. If time has mellowed the quality of his voice, it has not robbed it of its power, and he has lost none of his qualities as an interpretative

artist. In his interpretation Bispham displayed great versatility, realizing all the beautiful simplicity of the Franz songs, the passionate intensity of Strauss' "Cécile," and the fierce realism of "Das Lieb des Steinklopfer."—Morning Post.

Mr. Bispham had many attentive listeners at his song recital yesterday afternoon. If they expected an interesting selection presented with versatile, attractive and ingenious art they were in no way disappointed. The resourceful singer sang with his wonted energy, delicacy and variety of expressive means. * * * Strength of feeling, pathos and buoyant life, which Franz knew well how to express, the singer imparted into such songs as "Genesung" and "Mitternacht."—Tribune.

Bispham sang with all his usual perfect vocalization and refinement of style.—Daily News.

Rarely has David Bispham sung more finely. His voice was in capital order, he was obviously thoroughly in the mood for singing, and his program was of the kind in which he invariably takes a keen delight. Consequently it was not surprising that the afternoon should have been one series of triumphs.—Globe.

Yesterday Mr. Bispham drew many supporters once more to the Bechstein Hall. Though he has been an absentee till recently for

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some considerable period, this fine artist's admirers have evidently not forgotten him in the interval. The skill and insight with which he employs his voice are noteworthy. This is an artist who always sings with his brains.—Westminster Gazette.

His program demonstrated the catholicity of his sympathy and the variety of his style, and his splendidly spirited rendering (by request) of "Der Wanderer" was not more admirable than the persuasive delicacy to which he interpreted Franz's beautiful "Liechen ist da."—Sunday Times.

Bispham was in particularly good voice. His delightful sense of humor was admirably displayed in the genuinely comic "Stuttering Lovers," a quaint and irresistible example from old Irish lore.—Observer.

The Bispham program, chosen with exceptional taste, contained Schubert's "Der Wanderer" (by request), Brahms' "Ruhe Süßliebchen," Schumann's "Der Hidalgo," Franz's "Marie," "Genesung," "Liechen ist da," "Widmung," "Nebel," and "Um Mitternacht"; Strauss' "Cäcilie," "Nachtgang," and "Lied des Steinklopfers" (by request); Henry F. Gilbert's four "Celtic Studies"; Dora Bright's "Messmates" (new); Max Mayer's "The Little Waves of Baffny," and "The Stuttering Lovers" (old Irish), arranged by Herbert Hughes.

Cunningham in Providence and Albany.

More testimonials on the beautiful singing of the baritone, Claude Cunningham, are reproduced from the press of Providence and Albany:

• • • Staudigl, the great basso of the time, was the Elijah, and the music assigned to the part of the prophet was written with special reference to his voice and dramatic style. And in the revisions and additions which Mendelssohn afterward made in the score, not a note of Elijah's grand part was touched. As Staudigl sang it in Birmingham, so Mr. Cunningham sang it last night.

Mr. Cunningham proved a worthy successor to Ludwig and Pfrangon-Davies and Max Heinrich. Especially beautiful was his singing of the pathetic "It Is Enough"; no one has sung it better here. His work was admirable at all points, and the impression he made was that of a fine artist.—Providence Journal, April 11, 1907.

Mr. Cunningham, as Elijah, sang the part, noble one that it is, in splendid style. In sentiment, act and voice he seemed the very denunciator who, while he was not devoid of human fear, yet desired above all the explication of the glory of God whose servant he was. All the varying phases of glory and fear that the text and music tell of were brought out.—Providence News-Democrat.

Mr. Cunningham has appeared once before in Albany but under other auspices. In April, 1903, he was the soloist of the spring concert of the Albany Orchestra, and those who heard and enjoyed him then were possibly not surprised at the great beauty of his voice and methods as given in his part of the brave but betrayed and unfortunate King Caractacus.

Mr. Cunningham was really the star of the evening. Of serious mien and fine presence, he personally fitted into the part of the wronged king, his exquisite baritone gave voice.—Albany Journal, May 7, 1907.

Claude Cunningham, who sang the role of Caractacus, and George Hamlin, that of Orbin, were new comers to Albany.

Mr. Cunningham, who was especially chosen by Sir Edward Elgar to create the part of St. Peter in "The Kingdom," has a rich and beautiful baritone particularly adapted to interpret the Elgar music. In his solos, "Watchman Alert," the "Lament," "O My Warriors" and "Heap Torment Upon Torment," he showed sympathetic feeling and dramatic intensity.—Albany Argus.

Mr. Cunningham's voice is refreshingly youthful, buoyant and of a timbre that is something more than mere tone. He worked conscientiously and manfully and secured frequently some beautiful tonal effects and at least two magnificent climaxes.—Albany Press Knickerbocker and Morning Express.

Virgil Piano School Recital.

The Virgil Piano School has been making rapid strides in the past few years in the way of establishing the Virgil method in large schools, universities, convents and conservatories all through the States.

The New York school is just finishing a successful season, with a fine outlook for an extremely large attendance next fall. On Friday evening, June 14, the closing recital of the children's department was given in the recital hall of the school. The players, whose ages varied from eight to fourteen years, gave excellent satisfaction. Several of them showed marked ability, and all displayed the results claimed by the Virgil method, namely, the ability to play their pieces without notes, and a clear execution, seldom heard in the playing of pupils, without regard to age.

A number of encores were given and responded to by the happy little players. The program follows:

"Water Sprites," Heller; "Minuet," MacDowell, Edna Griebel; "Summer Fancies," Virgil, Adele Ehrhart; "Chasing Butterflies," Dennée; waltz, in C major, Dennée, Cecelia Bell; "Night Song," Heller; "Etude de Style," Ravina, Janie Bartlett; "Summer Song," Thora; "Bluetie," Thora; "Ballet Mignon," Ida Millhauser; polonaise, "Deceevée," Florence Jacoby; "Cable Song," Barili; waltz, op. 69, No. 1, Chopin, Lucile Oliver; "Zephyrs," Sartorio; "Dolly's Lullaby, Dolly's Dream, Dolly Wakes and Dolly Dances," Oesten, Marion Blair; prelude No. 1, Bach; "The Cuckoo," Daquin; "Little Birds," Grieg, Marjorie Bartlett; barcarolle, Ehrlich, Christine Fralley; "Legende," Raff; "The Swallows," Samary, Bertram Millhauser.

Thea Doré recently sang in a performance of "Aida" at the Essen Opera. Other works given in that city within the month were "Tristan and Isolde" and "Fidelio."

PLANS AND ART OF MARY WOOD CHASE.

Mary Wood Chase has resigned her position as one of the directors of the piano department of the Columbia School of Music, and has also refused several offers from some of the most prominent schools of music in Chicago, in order to devote her time exclusively to independent studio work and to her concert engagements.

Miss Chase has engaged a suite of studios in the Fine Arts Building, where all communications may be sent. From June 24 to July 26 Miss Chase will hold a summer normal course at her spacious residence, 5748 Madison avenue, which will include lectures on technic, interpretation, methods of study and child training. The subject matter of Miss Chase's book on "Natural Laws in Piano Technic," now appearing serially in the Musician, will receive a systematic presentation by Miss Chase and some of her most able assistants, who have been specially and most carefully trained by Miss Chase through several years of study to do this work. Miss Chase's success as a teacher of teachers has been most marked; many of her pupils are now filling important positions all over the country, and the requests for teachers prepared by her are more numerous than she can fill. Teachers and advanced students in the city for the summer work may arrange for private instruction from Miss Chase and her assistants.

Ralph Lawton, the gifted young pianist, who gave recitals at Cable Hall and the Chicago Beach Hotel recently



MARY WOOD CHASE.

with such success, has received his entire training from Miss Chase, whose pupil he has been for the last four years. Mr. Lawton has accepted a position as teacher of piano, organ, harmony and theory of music at the University School of Music at the State University of Iowa. Miss Chase has accepted the visiting directorship of the piano department of this Iowa University school, and all the positions in the piano department will be filled by her pupils.

Other pupils making distinct successes are Gertrude Gane, who has accepted the position as director of music at the Gorton School, Winnetka, Ill., where she has successfully taught during the past two years. Miss Gane has filled a number of engagements for recitals and private musicales during the past season. The other teachers in the piano department at Gorton will be Myrtle Coe Rundle and Ruth Burton, both pupils of Miss Chase.

Louise Wright has been re-engaged as director of music at Howard Payne College, Fayette, Mo., being the first teacher to hold that position who has received all of her training in this country. Miss Wright will play for the second season at the Missouri State Teachers' Association and will present the Chopin E minor concerto with orchestra.

Edith Bristol will also return to Howard Payne College next season. Her success in that school has been marked.

Henry D. Qovey, who has received favorable comment for his MacDowell recitals, will return to Quachita College, Arkadelphia, Ark., for his third season.

Grace Qovey's success at Bethany College, Topeka, Kan., has been so great she has received every inducement to return, but she has finally decided to devote her time entirely to concert accompaniment work, in which field she has had great success.

Many others might be mentioned who will assist Miss Chase in her Fine Arts studios next season, among whom the following may be named: Mrs. Myota Coe Rundle, Clara Kramer, Ida Falkner, Ruth Burton, Grace Seiber-

ling and Marie Pierck. Miss Chase's concert work is under the management of J. E. Francke, New York City.

Registrations for both private instruction and normal training are being filed rapidly, and the present outlook is that Miss Chase will have the busiest season in her professional career.

Robitschek's Success as a Conductor.

The conducting of Robert Robitschek, director of the famous Klindworth-Scharwenka Conservatory of Music, in Berlin, is attracting much attention, and under his genial leadership the school orchestra plays with an ensemble, rhythmic precision and temperament rarely heard in an orchestra of the kind. The performances stand on a high plane and fully merit the reputation which this institution enjoys. The seventh pupils' concert of the season, recently given, drew an enthusiastic audience to Beethoven Hall, which was filled to overflowing. Conductor Robitschek received an ovation, and the general impression of some of the leading members of the press may be seen from the selected notices which follow:

Special praise is due Conductor Robitschek, under whose leadership the orchestra conquered all difficulties and whose accompaniment of several solo numbers, as also the rendering of the Mozart "Jupiter" symphony, were achievements of which the Klindworth-Scharwenka Conservatory may justly feel proud.—Lokal Anzeiger, Berlin, May 17, 1907.

The Conservatory Orchestra, under the direction of Conductor Robitschek, accompanied splendidly the pupil soloists in piano, violin and cello concertos, crowning the success of the evening, at the close, with a performance of Mozart's "Jupiter" symphony.—Vossische Zeitung, Berlin, May 18, 1907.

The much praised orchestra in the accompaniments of the solo numbers, as well as in the Mozart symphony at the close, played with the great precision peculiar to it. To be sure, in the person of Conductor Robert Robitschek, the orchestra has a director upon whom it were impossible to improve, and that it is inspired by such a leader was again shown by the sympathetic ensemble and the avoidance of all dangerous cliffs, qualities which in an instrumental ensemble of pupils are especially praiseworthy.—Germania, Berlin, May 18, 1907.

When one hears performances of well nigh perfect finish, one realizes the kind of work done at this school of music. All honor, too, to the young members of the orchestra who, under the baton of Conductor Robitschek, played the accompaniments.—Die Wahrheit, Berlin, May 18, 1907.

Holland Notes.

THE HAGUE, June 8, 1907.

This month the Kurhaus of Scheveningen is to be opened and music will not be wanting there this summer. We will have the pick of artists and leaders as in the winter time. Strauss is coming to lead a festival of his own works here and at Rotterdam. We expect Chevillard and Siegfried Wagner, and perhaps Safonoff.

The Opera earned just about enough this winter to make both ends meet.

Viotta's Orchestra ended the season with a big deficit, so that its future is clouded.

Altogether, musical art has no easy time of it in the city of the world's peace. DR. DE JONG.

Augusta Cottlow Teaching Here.

Augusta Cottlow, the pianist, will spend the summer in the vicinity of New York. Her attractive programs and the clarity and intelligence of her interpretations have created a demand for lessons from teachers and students in various parts of the country. This is specially true of the Middle West, where this gifted young pianist has had successful tours for the past three seasons. Several pupils have already come to New York and have begun lessons with her. This has decided Miss Cottlow to waive her usual custom of going to the mountains or seashore, and remain within easy access of the city. She will probably spend her vacation with friends on Long Island. Those desirous of availing themselves of the opportunity of studying with Miss Cottlow will find her at 81 West 103d street, New York City.

Macmillen in Demand.

An interesting item is supplied by Haensel & Jones, illustrative of the widespread demand for Macmillen dates next season. That violinist's managers have on record, in their office, fifty-five concerts already booked for their artist. This shows an almost unprecedented condition so far before the beginning of an artist's tour, and Haensel & Jones predict that they will establish a record by securing at least 150 concerts for Macmillen. He will be here in October and remain until May.

The Breslau public was made acquainted with Puccini's "Tosca" last month, and gave it the same favorable reception which it has won everywhere else.

MUSICAL EDUCATION.

We owe much, in this country, to A. K. Virgil. He put educational methods into the instrumental studio. The "clavier" is not all. The invention of a silent piano, as a "means" only, is related to the educational scope of his intention, as might be the invention of a carriage to take a musician to the hall in which he was to play.

Mr. Virgil saw the inconsequential chaos of the ordinary piano lesson giving, and not only rebelled against it, but cured it. (For the science of music teaching propagated by him is pervading or agitating all studio teaching today.) He did not advise—he insisted. He did not experiment and stop—he persisted.

He dared say, and do, that there was a technic in art! That there was a commencement, a middle and an end to it; that regular graded courses must be adopted to bridge these points; that examination and marking must bound such effort; that pupils must properly learn and recite piano lessons as any lessons or the teacher's work was worth nothing; that program in study was necessary to make study efficient; that music memory was a universal, not a born gift only; that fluent sight reading was as possible to instrumental as to vocal work; that theory and harmony could be made practical and helpful instead of cumbersome and useless, and that immense waste might be saved by class work.

He showed that the exhibition of a few "show pupils" was false misrepresentation of work; that the beginner, with the advanced, must be heard, and the perfect scale have equal place on the program with the perfect sonata; also that fuss, nervousness, tears and breakdown in performance were wholly unnecessary, the result of poor work or no work, and that they could be wholly eliminated by thorough preparation, by the confidence coming from absolute knowledge, by knowing also that all such extraneous nonsense did not "count" in the rigid marking of performance, and by regular performance.

He moreover insisted that without such system of procedure pupils could not become efficient musicians, and that one place in which they should not remain without it was the Virgil school! He did not claim that such training made genius. It but tilled the soil whence genius sprang, and furnished the equipment without which genius was handicapped in effort. Incidentally, it wrought efficient musicianliness. It made live and usable matter of the "stacks" of worthless music sheets piled upon ordinary piano backs. It changed individual character from the weak, vapid, "sloppy," false artistic, to the real, the serious, the sincere, in music, and it made its mark upon opinion, private, musical and public, as we today may see.

Unwise, undue or excessive focusing of the minds of music students upon technic alone does, unquestionably,

produce unlistening, unthinking mechanism, perfect and unbroken, but useless and futile. This is abuse, not use, of wise "means." Besides the "broken," stuttering, resultlessness of unplanned, "sloppy" teaching, by no means eliminates "unthinking mechanism."

One of the best exhibitions of piano teaching (training) shown in New York this season, was that of the Conrad Wirtz School, on 124th street, including three recitals, and in which the work was clearly divided into "technical," "scientific" and "artistic." The technical part was represented by classes in clavier work led by two real pianos, and a metronome.

In the artistic pieces played, the effort of the directors to keep "technic" in its place as "only a means" was plainly evident. The scientific section was an illustrated lecture upon scale and chord formation and modulation. The "lecture" was an unbroken narrative, delivered by some fifteen pupils, alternating at the footlights, piano or blackboard, in making clear to the most indifferent the mysteries involved in early music structure. The knowledge shown, the language used, and the invariable distinctness of enunciation in every instance, showed the result of "teaching how," not "telling they ought"! The perfect order and quiet of proceedings and the self effacement of leaders and teachers, letting work speak for them, added to the musical satisfactoriness of this school closing. The fact that three recitals were necessary to accommodate all the pupils, and that this was the seventeenth year of the school, indicates that good teaching may be attractive as well as valuable.

The Institute of Music Pedagogy in Northampton, Mass., a short distance from Boston, opens on July 8 and will close the 19th. It is destined for the preparation of supervisors and grade teachers for their positions, and is in two divisions, elementary and secondary. In the elementary division are taught music fundamentals and sight singing, the Weaver system (its aims, methods and course of study), and actual teaching. The secondary department holds harmony, music appreciation, chorus conducting and voice culture. Diplomas and certificates are given.

In the regular course certain requirements are obligatory, high in standard, practical and essentially valuable to school music workers. The Weaver system is made a special feature of the work, the management being justified in this by the success of the method in extensive use. Ralph L. Baldwin, of Hartford, Conn.; George Oscar Bowen, of Stamford, Conn., and Lyman Lee Wellman, of Northampton, are instructors and proprietors of the institute. Address Mr. Wellman. All these leaders are widely

known music educators, live and enthusiastic, and engaged in representative work of real merit.

Mrs. Sabin Hyde-Farmer, the vocal teacher, is an educator-musician, trained in normal and academic work, and in music art by Jacques Bouhy, of Paris, and Anna Lankow and Nora M. Greene, of New York. As a true contralto she has become known East and West. Her pupils are filling valuable positions in church choirs and on the stage. In her studio work at 1525 Amsterdam avenue she includes the instruction of teachers. One of her pupils, who has been singing in "The Burgomaster," held a pupil recital at the Borough Park clubhouse last week, in which some forty pupils took part and more than 450 persons were present.

The concert of the Glee Club of the Wadleigh High School, directed by Anna G. Judge, took place on June 7. Elgar's chorus, "Fly, Singing Bird," with violin obligato, by six girls; "Spring Chorus" from "Samson and Delilah"; the "Spinning Chorus" from "The Flying Dutchman" (solo and accompaniment by schoolgirls); Elgar's "The Snow," also with obligato; "Morning Is Nigh," to the air "Blue Danube," and two songs arranged as choruses showed the possible training and intelligence of school children. A Moszkowski polonaise, "Poupée Valsante" and minuet by Poldini and Boccherini were piano solos. "Linsana Parola," from "Aida," vocal, and an Oberthur harp number were given, all by pupils. Promise, possibility, progress and good teaching were seen in all the work. Miss Judge is to be congratulated. Elizabeth E. Blair is associate music instructor in the Wadleigh High. Dr. John G. Wight is principal.

The closing musicale of the Bangs-Whiton private school on Madison avenue was all the more creditable that the pupils had not, previous to the instruction in the school, done serious music study. They were young, too, but the spirit was excellent, the atmosphere conducive, course of study and teaching good, the result excellent. Mozart, Gurlitt, Schubert, Chopin, Dubois, Moszkowski, Meyer-Helmund, Dennee, Grieg, Jeffery, Jensen-Nieman, Poldini, were the composers. Grace Cheney, Ruth Brown, Mary Branch and Miriam Peebles merit special commendation. Margaret E. Upcraft was their instructor. Marguerite Stillwell in piano, Oscar and Augusta Winkleman, vocal, are other music teachers in the school.

The school of the Misses Payson, West Seventy-fifth street, is to have interesting music work in that department the coming season.

"The Rose Maiden," with a chorus of sixty voices, and with solos by Misses Fisher and Beaudry, former graduates of the institute; Andreas Schneider, baritone, and Howard Bryant, tenor, was given by the Normal Choral Club of the Normal Music Institute, at Potsdam, N. Y., Julia E. Crane conducting. The two graduate soloists

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ELLISON VAN HOOSE

ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.



CECIL JAMES

CECIL JAMES is a young American tenor, with a flexible, well schooled voice. He has appeared at many concerts and will be one of the soloists of the Chautauqua season.



FRANK CROXTON

FRANK CROXTON, the basso, is also one of the heads of the Vocal Department. He will be a soloist at the oratorio performances, and appear in joint recitals with Mr. Van Hoose.



C. F. CROXTON

C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.

PEARL BENEDICT

PEARL BENEDICT, contralto, is a successful New York choir singer. She has been especially engaged for the oratorio performances, in July—"The Messiah," "Stabat Mater," "Moses in Egypt," "Light of Life," and Saint-Saëns' "Thirteenth Psalm," also, "Aida" in concert form.



FREDERICK GUNTHER

FREDERICK GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.



ALFRED HALLAM

ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.



REINALD WERRENATH

REINALD WERRENATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.



are now preparing to be professional musicians. Mrs. Charles Sisson, another graduate, was accompanist. There were sixteen graduates in the special music teachers' course at the institute this season, one of whom was a graduate of the Royal Academy of Music, London. Julia Crane is now preparing not only teachers of music in the public schools, but for the private schools and studios of the country.

The University of Music, Washington, D. C., Marie von Unschuld director, held its commencement exercises in the New Willard. A large audience testified to the growing interest in this school. The unusual qualities frequently referred to were again observed in solo and ensemble work of varied difficulty and beauty. Alice Terrill, of Maryland, and Martha Winess, of Minnesota, were graduates of the teachers' training department of the university. Their graduation excited much attention. Positions for such graduates were offered Fraulein Unschuld by Western and Southern institutions immediately upon the opening of the department some time ago. This shows confidence.

Harriet Foster's Dates and Notices.

Harriet Foster has had a busy winter. She recently sang "The Crusaders" in Easton, Pa.; for the Baltimore Choral Society, and the Fortnightly Club, of Philadelphia. June 19 she sings in "Elijah" in Oberlin, Ohio. On the opening night of the Kaltenborn concerts she sang solos, with orchestra and piano, pleasing the large audience, as may be gathered from these brief press clippings:

Her well modulated and sympathetic contralto voice showed its power in two Wagner pieces, and a nice sense of distinction and color in a spring song, which the audience seemed to appreciate and enjoy even more.—Evening Telegram.

Mrs. Foster then sang Van Der Stucken's "Spring Song." So pleased were the listeners that she was asked to repeat it.—Press.

She was obliged to repeat the first, and Conductor Kaltenborn was apparently much elated as he led her off the stage after the encore.—Sun.

Mrs. Harriet Foster was soloist. She was encored several times.—Post.

Lankow Pupil a Star.

Andreas Schneider, baritone, a professional pupil of Anna Lankow, distinguished himself last week at two of the concerts in the St. Nicholas Garden. The first evening Mr. Schneider sang the prologue from "I Pagliacci," and on his second appearance he gave, also assisted by the orchestra, "Blick ich Umber" (Wagner) and "Eri tu" (Verdi). Some listeners marveled because a singer with such a noble voice and method has not been engaged for either of the New York opera houses. His teacher says Schneider has been overlooked because he is an American. The baritone resides in New York and is the soloist in the choir of the "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street.

Charlton to Manage Emily Stuart Kellogg.

Emily Stuart Kellogg, contralto, has come under the Charlton management for the coming season—an interesting addition to a list already unusually strong. Few singers are as well equipped for the concert field as Madame Kellogg. She is an artist of fine gifts and rare artistic abilities, while her experience, which covers a number of years of professional work in Europe and America, well qualifies her for oratorio and recital, to which she is now to devote herself.

Plans of the Flonzaley Quartet for Next Season.

The Flonzaley Quartet, which is an interesting feature under Loudon Charlton's list of attractions for the coming season, has been booked for European appearances as follows: October 15, Munich; 16, Nuremberg; 18, Weimar; 21, Leipzig; 23, Dresden; 29, Frankfurt; 30, Köln; November 2, Amsterdam. The quartet is to give three New York concerts in the course of the season at Mendelssohn Hall, the dates being January 14, February 19 and March 17.

A Carri Pupil's Success.

Emilia Schliemann, violinist, one of Ferdinand Carri's most promising pupils, gave a recital recently at Reading, Pa. She played the following pieces: Sonata, by Porpora; "Rondo Papageno," by Ernst; "Legende," by Bohm; "Hejje Kati," by Hubay; "Ave Maria" and "Elfentanz," by Carri; "Spanish Dances," by Sarasate, and the "Fantasia Appassionata," by Vieuxtemps. Miss Schliemann went through the entire program admirably.

Mail at This Office.

Letters are held at THE MUSICAL COURIER office for Mary L. Webb and Mrs. Schultz.

Axel Delmar's one act lyric opera, "Hans Jürge," was given with success at the Magdeburg Opera.

WHAT "THE LISTENER" HEARD ON THE SIDE.

NEW YORK, June 12, 1907.

"Did you read that 'Sermonette' in THE MUSICAL COURIER last week?" asked the lady who poured tea. "No? Well, you missed a treat. What was it about? Why, about vocal teachers loving one another with a love sufficiently elastic to include those audacious organists and accompanists who dare to know anything about the teaching of voice. The writer of the 'sermonette' is evidently thoroughly familiar with the situation and advised the members of the National Association, which you must have read about, to stop criticising and get busy with their high ideals. From my point of view the scheme is absolutely silly, and, judging from their circulars and the meeting I attended, will create a condition worse than the present one. In all my experience with vocal teachers, and it includes nearly all the famous ones both here and abroad, I have never met two with the same method and but one who admitted that she was not infallible. I get so indignant when I think of how I was deluded into spending time and money to no purpose, and now that I have achieved some success through the intelligent teaching of one teacher alone, it seems as if every teacher I ever took one lesson from has my name in his or her advertisement as a pupil. Excuse me! Did you say two lumps?"

"Yes, please, and a bit of lemon," said the lady with the music roll. "I can sympathize with you in every detail and can hardly be decently civil to one of them, although, to be honest, some of them believe in their fearful methods. There was Madame N—, who never stopped crying 'breathe, breathe, breathe,' until I became so conscious of my breath that I could think of nothing else and my voice went all to pieces. If I met a singer my first question was, 'How do you breathe?' One day a friend of whom I had heard that she was studying with a teacher not on my list called on me, and as I play pretty well she was able to sing for me. I was simply amazed at the ease with which she sang, always leaving the impression that she had an inexhaustible supply of breath.

"Of course, I asked the fatal question, 'How do you breathe?' and a look of surprise came into her face.

"Breathe?" she repeated. "Why, I have never thought about my breath. Miss M— does not allow us to think about it. I imagine I would feel so self conscious if I had to think of it that I could not think of anything else." And so I always bow politely to Madame N—, because, through her I learned to ask, 'How do you breathe?' and found a teacher who taught me how by making me forget all about it. Now I have breath and to spare, and before I never had enough even for short phrases."

"Of course," said the lady with the motherly face and humorous eyes, "I am not in the profession, but I always read THE MUSICAL COURIER, and the 'Sermonette' was irresistibly funny to me, particularly the hit about teachers who cannot play and try to do so, and the pianos out of tune. When Mary Ward came to town, fresh from the country, with a lovely voice, ambitions and a letter from her mother to me, I naturally felt concerned and went the rounds of the studios with her. It was a liberal education. The number of pianos in tune was so few that I think I could name the studios where they were, they made such an impression after hearing a hundred, more or less, that were horrors. But I shall never forget Mary's expression when one of the most 'famous teachers' sat down, and, with an expression of being bored to death at trying voices, struck what appeared to be a piano a terrific blow in the face and waited for Mary to sing a scale. I was so astonished at the queer sound that issued from the instrument that I sat with my eyes and mouth wide open, and it seemed so funny that anybody could be expected to sing after hearing it that I burst out laughing. Really, I couldn't help it. I glanced at Mary, and the look on her face was amazing. I believe if she had had a hammer handy she would have brained the teacher on the spot. Fortunately she had only a muff. She picked up her roll and strode haughtily to the door, with me following meekly at her heels. 'He ought to be in prison,' was all she said, as we took the elevator. I laugh every time I think of that poor man and his piano. I have since heard that his accompaniments are worse, if anything."

"I am from Missouri, and a teacher must show me something more substantial than a certificate from a self appointed body of judges composed of vocal teachers, each with a different method," said the stout girl with the contralto voice. "I went to one of the association meetings and had the time of my life. Madge was with me, and you know how well acquainted she is with them all and can spot a faker on sight. There was Mr. A—, who goes in for high chest and the vowel 'e,' on the best of terms with Brother S—, who doesn't believe in anything but 'ab' and 'abdominal breathing.' Madame K—, who says that 'it all depends upon the nose, my dear,' was arm in arm with Miss R—, who ignores that organ and pins her faith to 'humming on the teeth.' Herr B—, who claims that 'the opening the mouth wide and yelling' is

the only way, beamed on Signor L—, who lays stress on a 'gentle whisper.' And Miss H—, whom we have so often heard wonder how that Madame V— dare attempt to teach, would you believe it, actually fell on the Madame's neck as if life was too short to tell her love. A regular vocal peace congress. I nearly had hysteria."

"Well," laughed the hostess, "this has certainly been interesting. But imagine my surprise to receive a bill for ten dollars annual dues, and I did not even dream of becoming a member. For mercy's sake! You all received bills! Lofty ideals come high, it seems. Ha! ha! I am sorry you must go. And we have forgotten to mention the teachers who once sang and can't forget it, and the ones who sing with their pupils. Each teacher probably thinks the 'Sermonette' was meant for the other fellow. Good by."

THE LISTENER.

THE MUSICAL COURIER has assigned space to "Listener's" communication because it is amusing, and not because he has stated all the facts as they are. He is wholly misinformed regarding methods, for it is on this very point that the members (most of them) are in perfect accord. The leading teachers in the association, both men and women, are either exponents of the Garcia or Lamperti schools, and there is practically no difference between the methods of these masters. Both of them produced great singers, and that is the best proof that they understood the art of voice training.—Ed.

LAZARD-VON UNSCHULD NUPTIALS IN SEPTEMBER.

The marriage of Marie von Unschuld, the pianist and director of the University of Music, in Washington, D. C. to Henri Lazard, of Paris, will take place early in September.



MARIE VON UNSCHULD AND HENRI LAZARD, HER FIANCÉ.

ber. M. Lazard, as vice president, has been associated with the management of the university, and this management will continue to be in his hands. Miss von Unschuld will confine herself to the artistic departments. The university will reopen September 15. The enrollment of students is large and rapidly growing.

Felix Fox Honored.

The following letter from the office of the French Consulate in Boston to Felix Fox, the Boston pianist, speaks for itself:

AGENCE CONSULAIRE DE FRANCE,
19 CONGRESS STREET,
BOSTON, MASS., May 8, 1907.

Mr. Felix Fox, 66 Baylston Street, Boston, Mass.:

DEAR SIR—I have the honor to inform you that the Minister of Public Instruction at Paris has conferred on you the degree of "Officier d'Academie." If you will call at my office I will be most happy to deliver to you the diploma.

Very truly yours, J. C. J. FLAMAND.

Heinrich Hoffmann's "Prometheus" will soon be performed at the Löbau Opera.

The Elberfeld Opera ensemble gave some performances recently in Rotterdam.

The annual report of the Richard Wagner Society, in Darmstadt, shows a membership of 742 for the past year.



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THE MUSICAL COURIER EXTRA

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GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

CALVÉ is to be married this year for the third time.

ONE of Liszt's piano sonatas is "after Dante." Very far after.

THIS is the season when musicians prefer "Annhäuser" to "Tannhäuser."

AN overtone is one of those tones which are left over and not played by amateur pianists.

"Is Girl Singer Insane?" asks one of the yellow journals in red ink. No more than boy singer.

ISIDORE DE LARA is writing a new opera called "Nail." The subject is said to be somewhat tacky.

THE makers of musical terminology had no underlying sarcastic intention when they dubbed certain concerted vocal compositions "part music."

NORDAU has attacked Strauss' "Salome" in the Vienna Neue Freie Presse. Pudor, Bernard Shaw, Lombroso, Mascagni and Dr. Parkhurst are yet to be heard from.

THE Kneisel Quartet will not disband next season, as has been reported. A 'cellist is to be imported from Europe in place of Alwin Schroeder, and the concerts will begin in the fall as usual.

DAVID BISPHAM arrived from Europe last week in order to prepare for his American season in 1907-08, which will begin unusually early. To a MUSICAL COURIER representative he said that he might produce "The Vicar of Wakefield" during the autumn, and later would possibly appear at the Manhattan or Metropolitan for a few special grand opera performances. Apart from such special ventures, Bispham's concert tour will be a very important and extra long one. The popular baritone's recent recital success in London is told about elsewhere in these columns.

THE musical world will be saddened to hear that Eugene E. Schmitz, the fiddler-mayor of San Francisco, has been convicted of bribery and what is technically known as "grafting." It really seems a pity that the first musician to attain political prominence in this country—or anywhere else—should end his career so unmelodiously. The artistic temperament, which commonly is considered to be impervious to money temptations, seems to have a leak somewhere after all. At the present moment Mr. Schmitz is in prison, where he will have plenty of time to reflect on politics and to practice Kreutzer and Fiorillo in preparation for his possible return to fiddle activity. There is, too, the chance that he may be acquitted on appeal, although his friend, ally and fellow prisoner, "Abe" Ruef, already has admitted that both are guilty.

UTOPIA FOR THE SINGER.

Schumann-Heink is in favor of a national conservatory. "It is a feasible undertaking," asserts the singer. "I mean, not one great conservatory for the whole country, but several branches for different sections of the country under one management, and supported, in whole or in part, by the national or State government. It will all come in time." A MUSICAL COURIER idea, advocated by this paper more than a dozen years ago, and several times since! Incidentally, Schumann-Heink does not approve of the scheme planned by Madame Nordica for the establishment of an "American Bayreuth" on the blithe banks of the Hudson. Most eloquently the great contralto gives her opinion in this fashion: "There is but one Jerusalem, one Rome, one Mecca—there is but one Bayreuth. You may raze the Bayreuth Opera House to the ground and ship it, piece by piece, to New York; send over the scenery, the artists and musicians, dig up the

very earth itself, but you cannot bring to New York the atmosphere, the environment, and the traditions that surround Bayreuth. These are and will remain forever sacred. You may build a Jerusalem here with its Holy Sepulcher, but the feet of Christ have never trod in America. Or you may establish here a Mecca and the pilgrim will look at it—and laugh. To attempt to do that is nonsense, and, besides, would be working against the laws of nature. It is all ridiculous, and, besides, there is no need of it, for we have in this country every facility for the development of music that the world affords. In every little city in the United States there is a surprising interest shown by appreciative musicians in the advancement of music of a higher order. The farmer out on the plains, if he has no opera house, buys himself a phonograph. No, no; it is impossible to establish an American Bayreuth." Schumann-Heink's ambition is to establish what she calls "a beautiful home for superannuated singers and musicians—a haven of rest for the men and women who, through illness or misfortune, are incapacitated from earning a living temporarily or for all time." What with Nordica's school and home for young singers and Schumann-Heink's asylum for old ones, the dawn of Utopia for the American singer is nearing rapidly.

MUSICAL anniversaries for the fourth week in June include: Karl Reincke, born in Altona, in 1824; Adolf Fischer, born in Uckermunde, Pomerania, in 1827; Addison Wyman, born in Cornish, N. H., in 1832; Clarence Eddy, born in Greenfield, Mass., in 1851, now residing in New York City; Maude Valerie White, born in Dieppe, of English parents, in 1855; 24th, Ernst Heinrich Weber, born in Wittenberg, in 1795; Francis Boott, born in Berlin, in 1813; Louis Brassin, born in Aix-la-Chapelle, in 1840; Gervais Bernard Salvayre, born in Toulouse, in 1847; Sumner Salter, born in Burlington, Ia., in 1856; Henriette Weber, born in Columbus, Ohio, now residing in Davenport, Ia.; Franchino Gaforio, or Gafori, died in Milan, in 1522; Adolphe Isaac David, died in Paris, in 1897; 25th, Anton Schott, born in Castle Staufenneck, in 1846; Raoul Mader, born in Pressburg, Hungary, in 1856; Theodor Gerlach, born in Dresden, in 1861; Joseph Joachim Raff, died in Frankfort-on-the-Main, in 1882; 26th, Vincenzo Albrici, born in Rome, in 1631; Francesco Saverino Mercadante, born in Naples, in 1795; Domenico Bettini Bertini, born in Lucca, in 1829; Otto Taubert, born in Naumberg, in 1833; Edward Burnett, born in Shipdham, England, in 1834; first performance of "Die Walküre" (Wagner), in Munich in 1870; Claude Joseph Rouget de L'Isle, died in Choisy-le-Roy, in 1836; 27th, Stephen Elvey, born in Canterbury, England, in 1805; Karl Löschnorn, born in Berlin, in 1819; Alexandre Ritter, born in Narva, Russia, in 1833 (N. S.); Clothilde Kleeberg, born in Paris, in 1866; Carlotta Patti, died in Paris, in 1889; 28th, Jean Jacques Rousseau, born in Geneva, Switzerland, in 1712; Robert Franz, born in Halle, in 1815; Joseph Joachim, born in Kittsee, Hungary, in 1831; Pauline Erdmannsdörffer, born in Vienna, in 1847; Hans Huber, born in Schönenwerd, Olten, Switzerland, in 1852; Oley Speaks, born in Columbus, Ohio, now residing in New York City; Johann Jakob Engel, died in Parchim, Mecklenburg, in 1802; Joseph Fischhof, died in Vienna, in 1857; Edouard Georges Gregoir, died in Wyneghem, in 1890; Marie Krebs, died in Dresden, in 1900; 29th, Pietro Alfreri, born in Rome, in 1801; Karl Stör, born in Stolberg, Harz, in 1814; Marie Escudier, born in Castelnau, in 1819; Thomas Philander Ryder, born in Cohasset, Mass., in 1836; Josef Labor, born in Horowitz, Bohemia, in 1842; Antoine de Kontski, died in Poland, in 1889; first performance of "Die Feen" (Wagner), in Munich, in 1839; 30th, Edward John Hopkins, born in Westminster, England, in 1818; Florimond Rouger Hervé, born in Houdain, in 1825.



Several letters to this paper desire us to state our position on the subject of "music in restaurants." Personally we always believed that music soothes the savage breast of veal. One English subscriber asks: "Should there be music at restaurants while patrons are eating?" That's the only time they are there.

Here are the beginnings of some modern fairytales:

"Once upon a time there was a tenor who did not think he was the greatest in the world—"

"Once upon a time there was an American composer who had money—"

"Once upon a time there was a comic opera which had a plot—"

"Once upon a time a critic drank champagne which he paid for himself—"

"Once upon a time there was a great pianist who said nice things about his colleagues—"

"Once upon a time there was a prima donna who acknowledged that she knew less than the conductor—"

"Once upon a time a popular song was good—"

"Once upon a time the Metropolitan produced a new opera—"

"Once upon a time a Brahms symphony was applauded more than a Tschaiakowsky composition—"

"Once upon a time Richard Strauss refused money—"

"Once upon a time a singer paid an accompanist before he sued for the money—"

"Once upon a time a man paid five years' subscription to THE MUSICAL COURIER in advance—"

Jessie Shay is planning a novel vacation for this summer. After playing the Moszkowski piano concerto at the St. Nicholas concerts June 18, she will board the steamer Merida two days later and sail for Mexico, where her stay is to last until well into September. Miss Shay, who is a linguistic marvel, learned Spanish in preparation for this trip, and picked up the language in a year, as she had previously done with German, Italian, Swedish and Japanese.

ECSTASY.

The shore lark soars to his topmost flight,
Sings at the height where morning springs;
What though his voice be lost in the light—
The light comes dropping from his wings.

Mount, my soul, and sing at the height
Of thy clear flight in the light and the air;
Heard or unheard in the night, in the light,
Sing there—sing there.

—From the Smart Set.

Godowsky is another pianist who has played his way not only to fame but also to fortune. This summer he and his family will occupy a swagger villa at Trouville and expect to entertain lavishly all the friends and pupils who may make the pilgrimage from Paris to the prettiest of all seaside resorts. Among those who have been fortunate

enough to be guests at his home in Berlin, it is a question whether Godowsky the host is not every whit as great a virtuoso as Godowsky the pianist.

The gentleman in the miller's cap (see illustration below from the Fliegende Blaetter) says to the lady at the instrument: "For the Lord's sake, don't play now, Miss—one of the chickens is hatching."

A CRITIC'S VISION.

(From the London Morning Leader.)

It was a busy day in the season of 1950. The musical critic of the Lyre looked down his list of fixtures for the afternoon and evening:—

Royal Opera Marionettes, Covent Garden.

Special season of early twentieth century records—Melba, Caruso, etc.

New figures and scenery.

Recital on the new Virtuoso-Piano at Stonewall Hall.

Recital on the Auxiliophone-Violin at Zephyr Hall.

The Metropolitan Symphony Orchestrion at Duke's Hall, etc., etc.

Wearily he set forth upon the day's duty. "I'm getting rather tired of this," he thought. "Why can't editors adopt the suggestion of the concert managers and let us have electrophones fixed up at our



private houses, so that we could hear all the concerts at home?"

THE DUMMY TENOR.

In the street he met a brother critic and they discussed current topics. "Have you noticed," said the latter, "that a fashionable lecturer has been saying that we ought to revert to the 'handmade' music of fifty years ago?"

"What nonsense," replied the other. "Why, just take the opera; who but an idiot would prefer seeing awkward living sopranos and tenors on the stage instead of clever and graceful automata that we have nowadays. Besides, look at the trouble and expense the management are saved. No need for a lot of scandal-raising tenors to hang round the theater; no prima donnas who are frightened to sing lest their divorced husbands shoot at them from the audience; no singers who have had colds because a rival was more successful on the previous night. Simply stick a 'record' inside the 'dummy tenor,' dress it up, and there you are."

"That reminds me," said the first speaker. "Are you going to drop in at the tenor factory today? Signor Bel Canto is going there today to make the records for a new opera. Let's go and see him."

So they went. The big building was full of sound proof rooms, in each of which was a tenor warbling into a kind of spout. There were different corridors of rooms labeled "Shop Ballads," "Art Songs," "Grand Opera," "Light Opera," etc. In a sumptuous room they found the celebrated Signor Bel Canto; he only attended the factory now

and again, getting a four-figure fee and a "royalty" for each "record" he made.

WHAT IS PADEREWSKI?

The two critics told him of the suggestion of the lecturer.

"What, me appear on the stage?" exclaimed Bel Canto. "Do they take me for a doll? Just fancy me acting! What next?"

The two critics gazing upon his rotund form agreed that the idea was preposterous. Leaving the tenor factory the Lyre man made his way to the "Virtuoso-piano" recital. Of its performance he wrote a glowing account, and even mentioned the operator as "a young man who handled the multifarious levers with remarkable skill and ability."

Next to him at the concert was sitting an aged man, who had been showing signs of impatience throughout the performance. At length he turned to his neighbor and said, "Ah, it doesn't come up to Paderewski."

"What is Paderewski?" asked the critic, looking at his neighbor with curiosity.

"Don't know who Paderewski—" began the old man excitedly, then checking himself and adding, "Ah, of course, you were in strap shoes and a pinafore when he gave up work."

"What did he do?" inquired the other. "Invent a piano-player?"

"Not much! He played the piano with his own hands, as it ought to be played," declared the old man.

"It was better than this magnificent instrument, I suppose?" queried the other, sarcastically.

"There is no comparison," was the reply.

The Lyre man said no more, but resolved, at the first possible opportunity, to call attention to the way in which the British public still clung to antiquated ideas in musical art.

THE HUMAN PIANIST.

Going home that evening he noticed a music hall advertisement. "The Human Pianist!! A Musical Marvel!!! Plays the piano with his hands. A marvelous imitation of the automatic piano."

He resolved to go. At the hall, on the appointed night, he found a large crowd. On the stage was an instrument with a funny little row of keys in front, just like those to be seen in old pictures. The pianist, a young man with a head of hair like a big loafah, entranced every one by his performance. The Lyre man had never seen an audience so excited by music before. At the finish people crowded on to the stage to see how he managed to move his fingers so fast.

The critic overheard a remark as he went out of the hall: "This music has moved me as no other



WHERE ERNEST NEWMAN WRITES.

has done for a long time." That was something of his own feelings as he went home.

In a week's time there were a dozen human pianists at the "halls," so great was the success of the first. In a few months the "boom" began, and some makers even began to turn out instruments to be played by hand.

The makers of the mechanical players thought it was time to interfere, so they promptly brought ac-

tions against the "human pianists" (who were at once labeled "pirates" by the popular press) on the ground that their performances were a colorable imitation of those given by their own instruments.

IN THE DARK AGES.

The first test case heard created enormous interest. Witnesses for the defense were a number of aged persons, who testified that in their extreme youth it was a common practice to play the piano by hand.

On the other hand, it was contended that the human pianists had no knowledge of how to play except from hearing the mechanical instruments, and therefore their performance must necessarily be an imitation.

Thereupon the defense brought forward a decrepit old man, who said that fifty years ago he had taught people to play on a keyed piano.

The plaintiffs insisted upon his performing in court, but as his fingers were stiff with rheumatism he made a miserable display.

The critic of the Lyre and his friends were all in court as the judge was about to deliver judgment, when—

It was the postman's knock that awoke the slumbering critic of 1907. The servant entered with a dozen letters. He opened them. They were all invitations to concerts to be given by mechanical instruments.

"Is my dream to come true?" he thought.

And speaking of critics, the lordly country seat shown in this issue of "Variations" is a picture of the place where Ernest Newman lives, near Birmingham, England. He writes: "This is better than being in a stuffy little flat in London. Here I can get light, and air, and birds, and flowers, and sunsets, and all kinds of things. (I believe there are sunrises also, but I never see them.) We have swans on the lake; I am going to make my first appearance soon as Lohengrin."

Quite the keenest dramatic criticisms in town are being written in the Evening Telegram by George Henry Payne. He used to be a music critic, but reformed later. Payne first discovered his penchant for the drama when THE MUSICAL COURIER carried a department devoted to the stage. He was one of its breeziest contributors, as he was also to that short lived but brilliant journal Mlle. New York, published by The Musical Courier Company. Now Payne boasts a house in the Bronx, a wife, a weekly newspaper of his own, and a political appointment to begin in the fall. All that goes to show what one can accomplish after leaving music and its allied professions.

LEONARD LIEBLING.

MALICIOUS rumors are circulating in this city to the effect that Nordica is financially interested in a real estate company which owns extensive properties on the Hudson near the proposed site of the Lillian Nordica Festival House. A tremendous advertisement published by the aforementioned company in last Sunday's Herald gives prominent space to the "American Bayreuth" scheme and points out to intending investors the rise in land values that would follow the establishment of the theater near their property. The rumors concerning Nordica's participation in the real estate deal were current before the publication of the advertisement, and of course its appearance set slanderous tongues wagging more industriously than ever. THE MUSICAL COURIER does not for one moment believe that Nordica would be guilty of such gross deception and rank commercialism as to invent and announce the "American Bayreuth" idea solely for the purpose of fooling the public and luring them to buy land in whose sale she is interested. This paper believes firmly that Nor-

dica intends to carry out her promise, and in accordance with our faith in the purity of her motives, we shall chronicle in detail every step (such as the breaking of ground, laying of foundations, filing of architectural plans, etc.) actually made by her toward the accomplishing of her noble enterprise.

HUGH CRAIG DEAD.

Hugh Craig, the eminent scholar, linguist and translator, who for more than twenty-five years has been associated with THE MUSICAL COURIER as translator, literary critic and special writer, died at his home in New York the night of June 12. He was born near Liverpool, England, May 24, 1828, and remained in his native country until he was thirty-odd years of age.

He matriculated at Cambridge University when a young man and pursued with industry and success a full course of studies. He was graduated with



HUGH CRAIG.

honors in 1850, having taken an exceptionally high position in the classics, the modern languages and English literature. Soon after his graduation Mr. Craig began writing for the magazines, contributing original essays, translations, etc., and this work he never relinquished until failing health forced him to give it up. Until only a few weeks ago he did some valuable work for THE MUSICAL COURIER. One of his most important achievements was his translation from German into English of Zimmermann's "History of Germany."

Several months ago, soon after his return from a long stay abroad, it was discovered that Mr. Craig was afflicted with an incurable ailment, which baffled the most successful specialists. All that science could do to prolong the life of the sufferer was done, and his last days were rendered as comfortable as possible. As his life had been blameless, so was his death peaceful.

In the world of letters the death of Hugh Craig will be sincerely regretted, for he was widely known and highly esteemed. He was a true gentleman and illustrated in his life the noblest qualities of head and heart. His disposition was genial and equable, and his nature was wholly devoid of selfishness. His learning was prodigious. As a linguist he had few equals in this country.

Like many another great scholar, he was the personification of modesty. He abhorred nothing more than notoriety. As a writer Mr. Craig was noted for the simplicity and directness of his style. Indeed, his style might be taken as a model.

The death of Mr. Craig will most poignantly grieve his old associates in THE MUSICAL COURIER establishment, who worked with him for so many years and best appreciated his virtues.

THE GERMAN IN MUSIC.

"It is worthy of remark," says London Truth, "how few of the executive musicians of the first rank before the public today are of German birth. Many are German speaking, and are currently classed as Germans, but in most instances they prove on inquiry to have sprung from some other race. Dr. Joachim was once referred to in a public speech by Mr. Balfour as a great German musician, but, of course, he is nothing of the kind, since he is a Hungarian. In the case of Dr. Richter, again, a similar mistake is often made; as it is, too, in the case of those other eminent conductors who ply their art in Germany—Herr Nikisch, who is a Hungarian, and Herr Weingartner, who is a Dalmatian. Among leading 'German' pianists Herr Sauer is of Slavonic origin, Herr d'Albert's father was a Frenchman, Herr Rosenthal is an Austrian, Herr Dohnanyi a Hungarian, and so on. So it was, too, in the case of some of the greatest executants of the past—Liszt was a Hungarian, Thalberg an Austrian, Tausig a Pole. In fact, it is really quite difficult to think of any considerable number of instrumental performers of the very first order who have been produced either in the past or more recently by what is generally admitted to be the most musical nation in Europe. Turn from instrumentalists to singers, and it is just the same, but to an even more noticeable degree, so that even in the case of such an eminently German institution as Bayreuth nearly all the principal vocalists have of recent years been of non-German birth. Ternina, Gulbranson, Nordica, Marie Brema, Van Dyck, Van Rooy—these are only a few of many who might be cited in illustration of the fact." THE MUSICAL COURIER often has pointed out the degeneration of modern Germany in the matter of executives in music. Of course, there is Richard Strauss—a virtuoso with the orchestra. Is he more than that? THE MUSICAL COURIER of January 1, in the year 2000, will answer the question thoroughly. Order advance copies now.

JOHN PHILIP SOUSA's many years of success have made him more or less the prey of those society leaders who give dinners and receptions to persons not for what they are, but for what they do. Of course, through long practice, Sousa has been able to separate such social impresarios from those sincere hostesses who do not merely invite him as a "lion" and expect him to "roar" for their guests. One of the former kind sent Sousa a cordial note on the occasion of his visit to Dublin, during his recent European tour, asking him to be present that evening "at a very informal little dinner, to meet a few persons," etc. Sousa scented the character of the invitation and replied very politely, saying that he had already accepted an invitation to dine. The pressing hostess was not content, however, and wrote again, saying: "If only we could have your company for a little while—if not for dinner, then at least after the concert." Imagine the dismay of the lady when she received the following reply from Sousa: "Dear Madam—I note with pleasure your desire for my company. I have so far asked fifty of them, and they are delighted at the prospect of being with you. I shall ask the rest of the company during the intermission at the concert. There are sixty of them altogether. With thanks, my dear madam, obediently yours, John Philip Sousa."

"'SALOME' does not reach the heart" is the verdict of the French critic, Saint-Jean. It was not aimed higher than the pocket.

How much worse it would have been if Strauss had set Oscar Wilde's "Dorian Gray" to music! But, then, thank Heaven, he didn't.

RICHARD BUHLIG AN UNUSUAL PIANIST.

Three years ago the London musical world was astonished by the announcement that Richard Buhlig would make his first appearance in the metropolis and play the two piano concertos of Brahms with the assistance of Henry J. Wood and the Queen's Hall Orchestra.

The question was, "Who is Buhlig?" and the answer came: An American by birth, a pupil of Leschetizky, who has concertized with success in Berlin and throughout Germany. And then, by way of variety, the usual managerial volubility ceased. No paragraphing was done in the press, so that those who would not be attracted by Buhlig's pianism might be induced to go to his concert to view him as a freak. Buhlig chose to pique the public's curiosity only by the announcement of an unheard of pianistic feat.

Before the night of his debut he had been dubbed a "mystery." The morning after the term had even a deeper significance to the experts in the art of réclame.

Buhlig's next move was to announce a series of four recitals one week apart. The "mystery" then was how he could afford to lose the money. But the mystification of the piano sharps arose out of the fact that Buhlig turned people away from the doors after the first recital. The "mystery of Richard Buhlig" grew into a London sensation and it never lifted, for the only new detail the eager paragraphers were able to obtain was the fact that Buhlig had been born and raised in Chicago, Ill. This served only to "thicken the plot," for, as one critic commented, "it is most surprising to learn that this accomplished and introspective musician actually comes from Chicago, with which city we associate, alas, things the reverse of the beautiful."

One has only to consider the number of pianists who go to London, are heard with orchestra or in recital, and are then forgotten or neglected, to realize that Buhlig's financial and artistic success in the English capital stamps him as an artist of unusual attainments. Not only did he instantly catch the favor of the London musical public, but he has held it, for in each succeeding year since his debut he has given cycles of recitals to capacity audiences.

It is useless to attempt to penetrate the atmosphere of mystery which enshrouds the private life of this artist. He is resolutely reticent about himself, on the theory that the public should be interested in his art and not in his private life or his personal idiosyncrasies or his preference in the matter of breakfast foods.

Not long since a rebuffed interviewer came away with the precious information that he had caught Buhlig read-

ing Dante in the original at a library table littered with French novels. He got from Buhlig that his favorite mental recreation was the reading of the aforesaid Dante and the reading of medieval Italian history of the period just before and just succeeding the Renaissance. He also hoped to read the history of ancient Greece when he had time to perfect himself in the tongue of Plato.

Some day, Buhlig told his visitor, he hoped to own a little place in the mountains of Malvi, where he could forget music for a little while and live out of doors and study. That is as much of Buhlig's interior life as the public has learned.

The facts of Buhlig's career can be briefly stated. Born in Chicago, December 21, 1880, he showed no serious musical bent until his twelfth year, when August Hyllested began to instruct him. On Hyllested's departure for Europe, his instruction was taken up by Margaret Cameron, who had just come from Leschetizky. In his seventeenth year he went to Leschetizky in Vienna and remained with him from the spring of 1897 to the summer of 1900. After six months' holiday in England, Buhlig went to Berlin, where he remained quietly in study until the autumn of 1901, when he made his first public appearance. Even then he showed the "unusualness" in program building which has been a marked characteristic of his career. His first essay for critical approval was based on Schubert's sonata in B flat, the greatest and most neglected of Schubert's piano works. He followed this with Schumann's fantasia and concluded with the entire group of Chopin's twenty-four preludes. The program, as might be imagined, provoked attention, and his performance won him marked praise. He was not satisfied with himself, however, and retired for further study, meanwhile concertizing occasionally throughout Germany. When he felt sure of himself, he went to London and made his memorable debut in November, 1905. He has since played many times in London, Paris and Berlin, toured France as soloist with the Lamoureux Orchestra, and made three tours through Great Britain.

It is ten years since Buhlig left America, and he returns to disclose his talents to his countrymen under the distinguished auspices of Steinway & Sons, who have selected him to fill the place in the American concert field which was last season so brilliantly occupied by Josef Lhévinne.

The consensus of critical opinion abroad is that in addition to his pre-eminent pianistic talent Buhlig has a wonderfully magnetic personality, which has been a considerable factor in his remarkable success.

Even in a season wherein the personality of our visiting virtuosi—eccentric and otherwise—is likely to be more strongly emphasized than their artistic attainments, it is quite safe to assume that this young, new giant of the keyboard, Buhlig, will be persistently prominent among the dominating figures in the American concert field.

Donalda at Covent Garden.

Pauline Donalda, has been singing with great success at Covent Garden, during the London season. When Melba was compelled to retire on account of illness, Madame Donalda essayed the roles of the older prima donna.

Recently, Madame Donalda was entertained by the Duke of Connaught, brother to King Edward.

This coming winter Madame Donalda will be a leading member of the company at the Opéra Comique, in Paris.

Music for Shakespeare.

(Joseph Bennett, in the London Telegraph.)

So the "captious critics" of Berlin have been complaining that Beerbohm Tree overloads Shakespeare with music unnecessary to the chief purpose; and that its entrance is not occasional enough by a long way. That they are right is, of course, possible, but it happens that the poet gives the idea no encouragement. The word "music" occurs in his dramas 140 times, and very many of his characters demand the thing so called; one of them, who should be living now, going so far as to say, "Louder the music there." Together they raise quite a clamor for the art that is divine. Hear them, all in the imperative mood: "Give me some music"; "Come, shall we hear this music"? "Now, music, sound and sing"; "Titania, music call"; "Music, ho, music," and so on with all the changes possible to an expression of the same desire. Roaming through Shakespeare, we resemble the Old Lady of Banbury Cross in having "music" wherever we go. There is no getting away from it, however much we may wish to do so, for in various forms it is almost as constant as that other music which lies in "thoughts that breathe and words that burn." As a student of Shakespeare, it is no wonder that the whilom representative of our English stage in Berlin filled Prospero's island "full of noises"; calling to remembrance, at the same time, how, almost from the days of the greatest of dramatists, some of the most famous among composers had ministered of their art to the beauty and charm of his conceptions. Mr. Tree may have been too profusely attentive in this regard, and so have given the Berlin critics, always ready to ignore the first principle of their craft, and look for provocations to censure rather than incitements to praise—so have given them, I say, more or less occasion to enjoy themselves. Certainly the manager-actor's temptation to go far along this very old road toward the redressing of Shakespeare must have been, under all the circumstances, exceedingly strong.

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New York, June 17, 1907.

The International Art Society, Mrs. J. Christopher Marks, president, gave a concert and reception in the Myrtle Room of the Astoria Hotel June 10, which drew an audience filling the place. Yvonne Kleczkowska, pianist, with Rafael Navas at a second piano, played excerpts from concerti by Beethoven and Tchaikowsky. Harry L. Reed sang the "Romance" from "La Gioconda," and Mrs. Reed sang an aria by Saint-Saëns, both artists pleasing a discriminating audience so that encores had to be given. Ernst Sommargren, violinist, played with taste, and Mrs. H. A. Brinkerhoff's flexible soprano voice was heard to advantage in the "Jewel Song" from "Faust," followed by an encore. She united with Laura Belle Hageman in a vocal duet at the close, and Mr. Marks played all the accompaniments.

The society is growing fast under Mrs. Marks' energetic endeavors, numbering professional and associate members representing many nationalities. One of the objects of the society is to insure proper remuneration to those who appear in social and other affairs. There will be another concert end of this month.

Parson Price's stage pupils number most of those prominently before the public. He trains the voice for both speech and song by means of musical exercises. Frances Starr, in "The Rose of the Rancho," sings nicely, and news has just come of Grace George's success in London.

Miss Mayo is also his pupil. Maude Adams, Julia Marlowe and others bear witness to his skill as a vocal teacher.

"Art Suggestion in Nature," by Nora Maynard Green, is a little brochure, an original work, showing the now universally accepted theory of the return to natural sources for vocal art inspiration. Miss Green, who has now withdrawn from her work as teacher of the voice, has written something well worth the attention of every singer. She intends to devote much time to painting, in which she has won success.

"Victory Divine," the new cantata by J. Christopher Marks, is accepted for performance at Ocean Grove, where Tali Esen Morgan will give it with his big chorus and orchestra; at Chautauqua, N. Y., under Conductor Hallam, and next season it will be heard at Carnegie Hall. The work is melodious, containing solos, duets and choruses that appeal to the average musical ear, and is rapidly making its way.

Mrs. Griffin Welsh, the soprano and voice teacher, formerly of Clinton and De Kalb avenues, Brooklyn, has removed to 32 Cambridge place, where she will occupy a house, with a correspondingly good sized studio. Mrs. Welsh's singing at various public and social affairs last season served to bring her before larger audiences and her pupils are becoming increasingly prominent.

Zoltan de Takach Gyongyoshaszky, prominent pianist and teacher, goes to Europe June 20, filling several important concert engagements and visiting his home in Hungary. Many who heard his recital at Mendelssohn Hall last December recall it with pleasure, and will be glad to hear another recital next season.



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Atlanta's

Estimate of MISS BESSIE ABOTT

As expressed in the "Journal," evening of June 1st

"It was a glorious night at our May Festival. In the 'Mad Scene,' from 'Lucia,' some of Bessie Abott's notes seemed falling from some star-world. There is nothing in poetry to which her singing can be compared, unless it be the rarest of Shelley's rare lines in his 'Sky Lark.'"



Mr. Heinrich Conried's

Estimate of MISS BESSIE ABOTT

As expressed in an official document of record

"The defendant (Miss Bessie Abott) is a special and unique artist, whose position in the plaintiff's company (Conried Metropolitan Opera Company) cannot be filled by any other person."

MUSICAL OUTLOOK IN CALIFORNIA.

SAN FRANCISCO, Cal., June 12, 1907.

No doubt the readers of THE MUSICAL COURIER must have wondered why there has not been more regular correspondence from this end of the country of late. The fact of the matter is, that musical events have been few and far between and the political and industrial questions have been thrust so prominently into the foreground that artistic topics have been rather neglected. It would be foolish to assert that the street car strike did not have an injurious effect upon musical conditions. When it is made difficult for pupils to attend their lessons, such fact must react unfavorably upon the teacher and through the teacher upon the music houses.

That the injury wrought by this industrial strife, however, is not as great as many feared at first is an equally proved fact. In a way it is fortunate that this industrial trouble has occurred during the summer when, as a rule, those active in musical education usually experienced a setback.

Last year, during the months following the earthquake (the summer months), we had the reconstruction period, and strange to say the summer months proved more profitable than at any other time. This year things have reached their normal conditions and many a teacher reports a considerable decrease in income.

No doubt there is hardly any community that was beset with as many misfortunes as San Francisco has been since April 18, 1906. That, nevertheless, the city has sufficiently recovered from every mishap as to surpass any ideas of rehabilitation must certainly have awakened the surprise of the world.

Music, too, has experienced quicker returns to normal conditions than one would have had a right to expect under the circumstances. It is owing to this abnormal quickness of return to prosperous conditions and this hysterical desire to spend money that the present reaction is felt to a far greater extent than it would have been had artistic and commercial conditions been permitted to assume prosperity in a natural and gradual degree. That is to say, people were too eager to stand before the world as living examples of thrift and natural prosperity—a prosperity which could not be checked by the greatest disasters. In this way we obtained a spasmodic and hysterical return to business prosperity which was bound to react upon itself sooner or later and which was foreseen by the careful spectator of current events.

As a matter of fact, the lavishness of the people of San Francisco up to the first of this year was not natural, but was decidedly abnormal to a great degree, and the present check was but a logical consequence of this temporary industrial decrease.

At the same time it is equally a matter of industrial law that the present state of affairs cannot continue forever. There must again come a readjustment of affairs. We may look forward to this return to normal conditions about next September or October.

While there will never come as prosperous a time as has been the case previous to January, 1907, and subsequent to July, 1906, it is safe to assert that conditions will reach a most satisfactory state and music will again benefit as it has done in the past years.

Already the announcements of visiting artists are becoming very numerous and I am afraid a little too numerous for the good of their financial health. We are told that Gadecki, Carreño, Hofmann, Paderewski, Bauer, Calvé, Kreisler and other well known giants of the artistic world expect to pay San Francisco a visit.

Of course Gadecki will certainly prove a big attraction and there is no doubt in my mind that she will be the sensation of the season. Besides she will have the great advantage of opening the season. But I doubt very much

the wisdom of bringing out four pianists. Two pianists a year is about all that San Francisco is able to support at this time, and financially past experiences have taught us that Paderewski and Hofmann will carry away the honors.

Kreisler, too, will certainly be successful financially, and, by the way, here I had almost forgotten that Kubelik has been signed by Will L. Greenbaum and he, too, will have chances of success.

Besides the above announcements we will have again a series of twelve symphony concerts at the University of California. These affairs have become very indispensable and the necessary capital has always been forthcoming to conduct them in an artistic manner. Dr. J. Fred Wolle has done wonderfully well this season, and the programs given during the season ending May 9 proved exceedingly interesting. This year the University Committee made the wise decision of engaging soloists, with the result that Schumann-Heink, Rosenthal, Anton Hekking and the Petschnikoffs appeared with the symphony orchestra.

The Petschnikoffs will return this summer to give two concerts with the symphony orchestra during the summer session. The last program included works by Strauss and Wagner. On this occasion "Till Eulenspiegel," by Strauss, was given for the first time and made a deep impression upon the listeners. On a previous occasion Dr. Wolle introduced "Tod und Verklärung" to the San Francisco music loving public. Indeed, these concerts at the University are excellent events for purposes of musical education, and they are entitled to the big support of every one interested in musical progress on the Pacific Coast.

Other announcements for the next season are three grand operatic seasons. H. W. Savage announces the return of the "Madam Butterfly" company to San Francisco. This time the company will visit interior cities, including Los Angeles, which was omitted this year by reason of lack of time. Will L. Greenbaum announces a season of grand opera in Italian at the Chutes Theater, with Tetrassini and Mascagni as the principal stars. Mr. Patrizi, of L'Italia, the Italian daily paper here, is now in Italy endeavoring to secure the services of both Pietro Mascagni and Tetrassini for this season.

W. H. Leahy, manager of the Tivoli Opera House, has resigned as president of the Board of Police Commissioners, giving as his reason his desire to re-enter the operatic field. He will leave this month for Italy to secure an opera company of Italian singers, aided by Ricordi, to give a three months' season of grand opera at the Van Ness Theater during April, May and June of next year. It is said that Mr. Leahy, too, is after Tetrassini, and that he will try to engage as his musical director Signor Polacco, who recently made such an excellent impression in Rome, and who is now in Russia giving symphony concerts. So it will be seen that San Francisco is looked out for musically for next season.

Regarding the activities of our own artists nothing very definite has been announced as yet. It is, however, safe to state that Hugo Mansfeldt will give several concerts as a consequence of his splendid success during last season. The Minetti String Quartet has been engaged by the Great Western Lyceum Bureau, of which L. E. Behymer, of Los Angeles, is president, for a tour through California. Herman Genss, who has recently returned from a concert tour in Europe, also will give several concerts.

The Grace Freeman String Quartet, an organization of exceptional merit, which has made its debut this year with success on several occasions, will also give concerts. These affairs will be supplemented by the numerous pupil recitals of the Beringer Conservatory, the Von Meyerinck School of Music, Dr. H. J. Stewart, Mrs. Grace Davis Northrup, the Mansfeldt Club, Samuel Savannah's Ensemble Club, and other events which I cannot recall at this time.

The Great Western Lyceum Bureau organized this year

in Los Angeles, with a subscribed capital of \$50,000, is composed of the following officers: L. E. Behymer, president; A. G. Bartlett, treasurer; C. A. Shaw and F. D. Hawkins, general managers. This bureau has offices in Salt Lake City, Los Angeles and Portland, and will have offices in San Francisco next season. In this way the organization can book artists throughout the Far West. The company has issued circulars of artists engaged so far, and I shall have more to say of it in future letters. The fact that L. E. Behymer is at the head speaks sufficiently for its success.

Among the important local musical events given during the month of May were: An evening of vocal and instrumental music by Mr. and Mrs. Arthur Fickenscher; a violin recital by Estelle Franklin Gray, pupil of Giulio Minetti; an invitational piano and song recital by the Beringer Musical Club; the first concert of the fifth season of the Euridice Club, Oakland (Grace Davis Northrup, director), and a vocal and instrumental recital by the pupils of Dr. H. J. Stewart. All of these events proved decided successes, and I would very much like to comment on them individually, but both space and time are limited.

ALFRED METZGER.

COLLEGE OF MUSIC
COMMENCEMENT CONCERT.

Mendelssohn Hall was crowded to overflowing on the evening of June 13, when the annual commencement concert of the New York College of Music, Hein and Fraemcke, directors, took place. The affair was an important event, for the program was made up of numbers of musical importance, interpreted in real virtuoso fashion. Beatrice Weinberg opened the program of twelve numbers by a brilliant performance from memory of Chopin's scherzo in B flat minor, followed by Ethel Hahn, who sang with nice style a waltz by Bemberg. Vieuxtemps' "Ballade and Polonaise" was played by Howard Martin, showing much talent, but too much body swaying. Lillian Keenan played with repose and finish the ballad in A flat by Chopin, and Lillian C. Funk, who was to have sung next, was replaced by Martha Gissel, who sang the aria from "Tannhäuser" effectively. Victor Lubalin is an able cellist, playing with confidence and taste.

With Mr. Fraemcke at a second piano, Daniel Lieberfeld showed advanced technic and power in a movement from Schumann's concerto. Gertrude Hinz, mezzo soprano, sang three songs with good voice and enunciation. Richard Burgin, whose excellent violin playing has been frequently mentioned in this paper, showed superior ability and teaching in two movements from the Bruch G minor concerto. His repose and innate musical feeling are remarkable. Lillian Wadsworth played the "Sixth

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Hungarian Rhapsodic" in such fashion that she was repeatedly recalled.

There followed the awarding of diplomas, certificates and testimonials, Judge Wahle making the presentation address a model of good taste. Flowers and vigorous applause were plentiful, encouraging the young performers. A chorus of forty women sang a motet by Mendelssohn, supported by the violin class, and Louis L. Diamond played all the accompaniments with good taste.

Diplomas, certificates and testimonials were awarded the following students:

Diplomas—Misses Sadie Goldstein, Lillian Keenan, Beatrice Weinberg.

Certificates—Misses Maude Brennan, Ellen Bates, Annie Greenberg, N. R. Mackey, Augusta Berkowitz.

Testimonials—Misses Anna Falk, Mabel Philipp, Rose Seidenberg, Harriet Dyer, Anna Maguire, Pearl Kean, Jeanette Sciortino, Louisa Loewenthal, Carrie Greenwald, Sophie Gordon, Theodora Kremer, Irene Badt, Shelby Paxton, Emanuela Lustig, Marguerite Salzer, Pearl Richmond, Margaret Altenberg, Sadie Adolph, Marguerite McCabe, Rachel Shure, Gussie Rayved.

Praise for Charles W. Clark.

Among the many press notices received recently in England, by Charles W. Clark, were the following:

The first of two proposed song recitals was given at Aeolian Hall yesterday afternoon by Charles W. Clark. We have before expressed our admiration for the quality of this singer's voice, but we had not quite realized before yesterday how fine an intelligence and brain power he possesses, which enable him to sing with singular thoughtfulness, while at the same time his quality of voice is extremely beautiful. He sang songs by Hugo Wolf, Kahn and Richard Strauss. He also sang a singularly beautiful setting of Shakespeare's "Blow, Blow, Thou Winter Wind," by Mr. Roger Quilter, and rendered it extremely well. Mr. Clark is a thorough artist, and understands right vocal methods very fully. He was accompanied by Mr. Kahn.—London Pall Mall Gazette, November 27, 1906.

Charles W. Clark, who gave a recital at the Aeolian Hall yesterday afternoon, is a vocalist of exceptional acquirements. He not only possesses a fine and well trained baritone voice, but sings in a most expressive and intelligent manner. The excellence of his declamatory style was evidenced in his interpretation of the recitative and air taken from Sacchini's opera, "Evelina." It is seldom that this composer's name appears on a program nowadays. His music bears a certain affinity to that of his contemporary, Gluck, and is distinguished by simplicity and nobility of style. Mr. Clark next sang Roger Quilter's fine and breezy setting of Shakespeare's "Blow, Blow, Thou Winter Wind," Elgar's "After," "Cato's Advice," by Huhn, and "The Eagle," by Busch. He infused much feeling in his rendering of Hugo Wolf's "Verborgenheit," but his greatest success was perhaps obtained by his pathetic delivery of Bunger's "Sandtrager," a song which is particularly difficult to interpret. He also sang an attractive setting by Kahn of Heine's "Wenn ich in deine Augen seh," and Richard Strauss' "Schlagende Herzen." His program further included a so called "song story" entitled "The Buccaneer," consisting of several songs connected together by recitations. Mr. Clark was very well accompanied by Mr. Kahn.—London Post, November 27, 1906.

Of the soloists the palm must go to Charles Clark, whose splendidly dramatic reading of the Mephistopheles music reminded one of Henschel at his best.—Manchester Mail, November 30, 1906.

London Symphony Concert (Queen's Hall).—A feature of the concert was the magnificent singing of Charles W. Clark. Had we a real opera house—including, of course, all the musical organization such an undertaking would involve in the way of musical progress and education—this baritone would assuredly be one of its chief stars. In one piece, Marschner's "Hans Heiling"—a dramatic work of lyrical charm and power, which is practically unknown here—he displayed to the full all his rich gifts of tone and expression. His voice seems to acquire, as time goes on, more and more of the real tenor quality, and he was heartily applauded for a fine and admirably restrained interpretation.—London Standard, December 4, 1906.

The soloist of the concert was Charles Clark, who sang an aria by Weber, and the fine song, "An jenem Tag," from Marschner's unduly neglected opera, "Hans Heiling," with splendid dramatic

emphasis. A great concert this for the admirers of musical progress, and of immense interest for all.—London Telegraph, December 4, 1906.

Charles W. Clark made a signal success with his dramatic and brilliant singing of the great air of "Hans Heiling," from Marschner's opera, and the equally fine air of Lysistrata from Weber's "Euryanthe." The German Opera Syndicate might do more than revive both these operas in January.—London Tribune, December 4, 1906.

Liverpool Philharmonic Society Concert.—Charles W. Clark, a newcomer to the Philharmonic, well deserved the hearty reception accorded him. The possessor of an excellently trained baritone voice of considerable range, Mr. Clark sings with quite unusual taste and skill. His songs were selected to show the singer's command of different aspects of vocal art. Beginning with Massenet's "Vision Fugitive," and passing on to Marschner's "An jenem Tag," Mr. Clark undoubtedly touched the highest in the three songs by Henschel, Harris and Busch, respectively, which were his last contributions to the program. The songs were gems in their own way, and Mr. Clark's rendering of them was as exquisite a thing as could well be imagined.—Liverpool Post and Mercury, December 5, 1906.

The new singer was Charles W. Clark, an American baritone, who has given successful recitals in London, and who has figured as the vocalist at some of the Richter concerts this season. He sang Massenet's "Vision Fugitive," the aria, "An jenem Tag," from Marschner's "Hans Heiling," and—to Mr. Branscombe's piano accompaniment—a group of songs by Henschel, Harris and Busch, the first of these entitled, "Morning Hymn," a particularly charming composition. The singer has a remarkably sonorous, well produced and well modulated voice, with every suggestion of plenty of reserve power. He excels in the dramatic style of vocalism, and his rendering of the Massenet number secured for him a well deserved double encore. In his later songs he was similarly successful, and Mr. Clark has every reason to be satisfied with his reception at the hands of a critical and discriminating Liverpool audience.—Liverpool Courier, December 5, 1906.

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HOTEL NOTTINGHAM,
BOSTON, MASS., June 15, 1907.

The festival service of St. James' choir, Roxbury, and St. Matthew's choir, Worcester, John Franklin Bottum, choirmaster, and Philip Greely Clapp, organist of the former, took place in Worcester on Sunday, June 9, at 7 o'clock, with the following program: Processional, Choral Service, Psalter, Magnificat, Nunc Dimittis (Arthur Whiting's service in A); anthems: "Lift Thine Eyes" (Mendelssohn), "O Lord, Teach Me," Chelius; "Te Deum Laudamus," in B major, Selby; address by rector; offertory, "Send Out My Light," Gounod; hymn, tune "America"; "Seven Fold Amen," recessional. The distinctive features were the marching of the choirs in unison with Dr. Mann's recessional; the anthem, "Lift Thine Eyes," being sung by the choir boys alone, and "O Lord, Teach Me," sung by the men alone, both accompanied by the organ; the singing of the Offertory, by both choirs, and the hymn, sung by the entire congregation to the tune of "America." The festival idea was promoted some two years ago, and has been carried out by these choirs in alternate visits, for the purpose of encouraging and stimulating the boys to higher ideals and thus better work. The result has been very satisfactory. Only recently, Mr. Thomas, choirmaster of the Worcester church, brought his boys to Boston, where they were heard, showing most excellent training, and that beautiful tone quality which characterizes the choirs of England. Mr. Thomas having received all of his personal experience in English churches, where such details are so highly perfected. The distinguishing quality of the St. James' boys' work was good diction, Mr. Bottum excelling in this line. The two choirs comprised about 100 voices, fifty in each, and the organists of the two churches represented took part in accompanying. The large audience in attendance attested to the general interest felt in such work, which undoubtedly marks another step in musical progress of the churches in New England.

Mrs. Robert N. Lister gave a program of songs at the Art Museum, Springfield, Mass., on the evening of June 12, assisted by Miss Ingraham, pianist. The event was under the most exclusive patronage, a long list of social leaders' names being added to the program.

Mrs. Lister has a clear, beautiful soprano voice, and was heard to excellent advantage in the arias, "Il est doux" ("Hérodiade"), Massenet; "Mia Picciarella" ("Salvatore Rosa"), Gomes; "Jewel Song" ("Faust"), and the songs: "May Time" (Tosti), "Songs My Mother Taught Me" (Dvorák), "The Bluebell" (MacDowell), "Si j'étais Jardinier" (Chaminade), "Maman dites Moi" (Old French), "Chanson d'Avril" (Bizet), "Happy Song" (dell Riego), "In the Time of Roses" (Reichardt), "My Lover He Comes on the Skee" (Clough-Leigher), in which she has been coached by a leading New York teacher. The large and brilliant audience assembled gave Mrs. Lister a great welcome, and was enthusiastic over her singing. The Springfield Republican says:

Mrs. Lister made her first public appearance in this city at her song recital at the Art Museum last evening. Those who had before heard her, were impressed with her marked progress in her art. Her voice has sufficient compass for all needs, and is unusually even, and is full and penetrating enough for any auditorium. Mrs. Lister sings with very pleasing simplicity and directness, and without either nervousness or egotism.

The Boston Italian Club will give a concert at Jordan Hall on Wednesday, June 19, under the direction of

Riccardo Lucchesi, who has spent several years in San Francisco. Signor Lucchesi has written many interesting things, several of which, saved from the San Francisco disaster, will be heard on Wednesday evening. The text of some of the songs is taken from the beautiful verses of two San Francisco poets, Mrs. Kichmon and Pearl Sanderlin. An interesting group of songs by Signor Lucchesi includes "Chant of Autumn," "Unchanged," "The Flight," and "The Rose," and a trio by him for piano, violin and cello, opens the program, in which Alfred De Voto, Placido Fumara and Arthur Hadley play.

At the recent meeting of the new board of government of the Handel and Haydn Society, and at which George F. Daniels, president, officiated, Emil Mollenhauer and H. G. Tucker were re-engaged as conductor and organist, respectively, for the ensuing year. The board voted to give concerts on the following dates: November 17, Mendelssohn's "Walpurgis Night" and "Hear My Prayer," for the benefit of the building fund; December 22 and 25, "The Messiah"; February 23, Verdi's "Requiem"; April 19, Saint-Saëns' "Samson and Delilah." The following appointments were made: Superintendents: Sopranos, Robert Entwistle; altos, John C. Brodhead; tenors, Leslie K. Storrs; basses, Eugene D. Russell; voice committee, Joshua Litchfield, chairman, Robert Entwistle and William N. Eustis.

A dozen of Arthur Gers' pupils in piano were heard in an at-the-end-of-the-season program in Sheafe Hall, a chief and unusual attraction being Master Seaholme, the boy soprano of the Church of the Advent, who sang a couple of John Heiser's songs, which are very tuneful and well constructed in their settings. This boy showed a beautiful voice, which he used well. The piano pieces were from the works of Saint-Saëns, Nevin, Chopin, Gottschalk, Sinding, Godard and others, and were warmly applauded by a large and enthusiastic number of invited guests, who manifestly endorse Mr. Gers as a sound and progressive teacher.

Addison Porter's pupils, assisted by Virginia Stickney, cellist, and Vaughn Hamilton, violinist, gave a program in Steinert Hall. Laura Huxtable, a Normal student, played "Humoresque," Chopin's berceuse, D flat, and Henselt's "If I Were a Bird," F sharp major, with an able command of tone and technique. Pauline Tranfalia played from Brahms, with violin and cello assisting, and other pieces by Joseph Fredette. Mr. Porter, as the head of the Normal department of the New England Conservatory of Music, is widely known for his excellent teaching ability, and his pupils' work was far in advance of that usually done. There was a large audience present, and enthusiasm ran high.

Kotlarsky, the young violinist, and Katharine Goodson, the English pianist, are two of the artists engaged for the fiftieth Worcester festival, which takes place next fall.

Effie Palmer announces summer classes in singing in Chicago, where she will be installed until September. This has been at the request of several Southern and Western pupils, many of whom are teachers who wish to freshen and broaden in new ideas as to the principles of voice teaching and repertory. Miss Palmer will return to Boston for her usual season's work in September.

Arthur Curry, violinist, and a member of Wallace Goodrich's new orchestra, has been engaged to write and arrange the analytical notes for the Worcester festival program.

John Hermann Loud passed a successful examination in New York last month, and has been given the degree of Fellow of the American Guild of Organists.

Summer opera continues at the Castle Square with unabated success. This week "Mikado" is on the boards, and is just as popular as when Gilbert and Sullivan first gave it fresh and funny to a waiting public many years ago. The next change is the production of "Lucia di Lammermoor," with Clara Lane, it is to be presumed, as Lucia. Miss Lane's voice begins to show a metallic ring, while Louise Le Baron's seems to grow in brilliant bigness.

However, the large crowds in attendance shows that summer opera, whether good or mediocre, is popular.

Mrs. Fletcher-Copp, originator of the widely known "Fletcher Music Method," announces an afternoon at her residence, in Brookline, when Caroline Gardner-Bartlett will sing a group of children's songs, in which art she is so inimitable, and Mary B. Merrill, a representative pupil of Mrs. Thomas Tapper, will play several piano numbers. The occasion will be the regular Fletcher teacher's meeting.

Frank E. Morse's pupils' recital took place at Steinert Hall, on June 13. The assistants were: Alice Siever Pulsifer, pianist; Gertrude Chisholm, accompanist, and Mary Curtis, organist. Mr. Morse is an adept in his arrangement of programs, and several new works were on the list of attractive numbers: "The Wishing Bell," a cantata for female voices, being part second of the program. The pupils appearing in solo work were: Elsa Thielscher, who sang "Mon Petit Cœur Soupire" (Old French), "Ariette" (Vidal); Charles Nystedt, who was heard in the recitative and aria, "In Native Worth" ("Creation"); Herbert Bishop sang "Beam from Yonder Star" (Bullard), "O For a Breath of Spring" (Andrews); Edith Richardson rendered Stange's "Damon" and "Fallah! Fallah!" Van der Stucken, and Edmund Snow sang Schubert's "Her Portrait," and "His Phantom Double."

Miss Thielscher has one of the best of voices, and Sadie Jaynes, alto, was very pleasing in her solo work in the "Wishing Bell," in which there were choruses, arias, solos, a hymn, duet, and a particularly affective finale, in which was an instrumental march with solo and chorus, the organ lending excellent accompaniments. The male choruses, "Ave Maria" (Aht) and Arthur Foote's "Bedouin Love Song," conducted by Mr. Morse, were finely done, the balance, phrasing and tempo, being musically accurate without marring the poetic side.

The cantata, so well sung by a host of young women, deserves special commendation.

Thursday evening the Faelten Pianoforte School's usual pupils' concert showed excellent ensemble work in Boyer's "Hungarian March," G minor, and Wagner's "Vorspiel," "Lohengrin," A major. But, while so many soloists showed good results in all they did, the thing most interesting to those present seemed to be the illustration of the Faelten system, in which three little girls, Anastasia B. Connor, Clara Woodle and Evelyn Chamberlain, played at the audience's suggestion, several pieces from Czerny's "100 Recreations," in any major or minor key, quite surprising in children so young, but it is well known that the Faelten school gives very rigid and careful drill in all the preliminary and fundamental principles of piano playing, hence it is not to be wondered at that the pupils of this school know what they are doing and why they do it. Large audiences attend these concerts, notwithstanding their frequent recurrence.

George Burdett, organist and director of music at Central Church, Newbury and Berkeley streets, is conducting a series of vesper services on Sundays. The program for May 26 consisted of selections from "St. Paul"; June 2, selections from "The Creation," including "Most Beautiful Appear the Gently Sloping Hills," "Rolling in Foaming Billows," and "With Verdure Clad"; June 9, selections from "Elijah," including "If With All Your Hearts," "O Rest in the Lord" and "He Watching Over Israel"; June 16, selections from "Elijah," "Hear Ye, Israel," "It Is Enough," "Lift Thine Eyes," "O Come, Every One That Thinketh"; June 23, selections from Barnby: Introductory music for organ and cello; "Abide With Me," "The Soft, Southern Breeze," "King All Glorious" (six parts); June 30, selections from Gaul's "Holy City": Antiphonal for tenor and quartet of women's voices; "At Eventide It Shall Be Light," "Thus Saith the Lord," "List, the Cherubic Host" (bass, with quartet of women).

The twenty-fifth anniversary and memorial service of the Aleppo Temple, Mystic Shrine, which will be cele-

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brated in Boston, has in view a notable musical affair to be held June 23 in Mechanics' Hall, with an orchestra of one hundred, including fifty members of the Boston Symphony Orchestra; a quartet, Marie Sundborg-Sundelius, soprano; Margaret Guckenberger, contralto; Harold Tripp, tenor; and Charles Delmont, bass, and a chorus of three hundred voices, conducted by Benjamin Guckenberger.

Lucia Gale Barber, whose dramatic and rhythmical work have allied her with art in this city, will spend next summer in Berlin, Paris and London, doing professional work in London during the "season."

Carl Sobeski has gone for the summer to Seattle, where he will both sing and conduct classes in vocal art. Mr. Sobeski will return to Boston in the fall and resume his teaching at Huntington Chambers.

The New Bedford press was enthusiastic in praise of Mr. Robinson's work, and adds that "Mr. Prescott's part in this pupil's development is in keeping with his already conspicuous success in voice culture."

Duffey in Wilkesbarre.

J. Humbird Duffey, the baritone, was soloist at the concert of the United Singing Societies of Pennsylvania, held in Wilkesbarre, Pa., on June 9. That he was successful in winning the cordial approval of his audience will be no surprise to his host of friends and admirers. This has been a record breaking season for Duffey, and has placed him firmly on the top rung of the ladder of success.

His Wilkesbarre notices follow:

"J. Humbird Duffey, the baritone, was an undoubted success. He has a wide range, a well graded, accurately placed voice of large power and sonority, obedient to his demand, of fine resonance, of dignity, and withal a noble tone that carried easily. He has more than this—a fine intelligence and gift of manner. In short, notwithstanding the temptation to dilate upon his work, he is one of the most thoroughly satisfying baritones that Wilkesbarre has heard. Wilkesbarre will be glad to hear him again, for he is well worth the hearing."—Wilkesbarre Record.

"His (Mr. Duffey's) aria by Massenet disclosed a splendid voice of a particularly high baritone range. His was a pleasing performance and up to the high standard which the concert seemed to demand."—Wilkesbarre Leader.

Operatic Engagement for Wegener in Germany.

William O. Wegener, the tenor, who has made tours in the United States with the Savage English Opera Company, has signed a contract to sing leading roles at the Grand Opera in Freiburg, Baden. Mr. Wegener was engaged after his first trial. His repertory includes "Tristan," "Lohengrin," "Tannhäuser," "Siegfried,"; Sigmund, in "Die Walküre," and John of Leyden, in "The Prophet."

Dessau had a music festival at which Berlioz's "Damnation of Faust" was the chief work.

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ELEVENTH ANNUAL

MAINE MUSIC FESTIVAL.

As told in THE MUSICAL COURIER some weeks ago, Madame Calvé has been engaged for the eleventh annual Maine Music Festival, to be held in Bangor, October 3, 4 and 5, and in Portland, October 7, 8 and 9. Janet Spencer, Daniel Beddoe, Cecil Fanning and Roa Eaton are some of the other solo singers. An orchestra made up of players from the New York Philharmonic will assist; William R. Chapman, the conductor, and the choruses, as well as soloists.

Saint-Saëns' opera, "Samson and Delilah," with Janet Spencer as Delilah, Mr. Beddoe as Samson, and Mr. Fanning as the High Priest, will be a feature of the festival. Other works will include favorites from the pens of Liszt, Wagner, Verdi, Gounod, Strauss, Weingartner and Elgar.

Madame Calvé will sing at the closing concerts, in Bangor, October 5, and in Portland, October 9.

Another Tribute to Charles W. Clark.

The following tribute to Charles W. Clark, from the Paris edition of the New York Herald, is of interest in view of the fact that this baritone is to make an American tour this year under the direction of Loudon Charlton:

"If you were asked to name the most exclusive musical organization in Europe, would you not specify 'la Société des Concerts du Conservatoire,' of Paris? Composed of the finest instrumentalists in France; members of the Grand Opera and Opera Comique Orchestras, this 'Société des Concerts du Conservatoire' devoted itself to the conservation of the highest and best in music, in the same way that the Theatre Français does histrionically. It is supported by subscription and is forced to give two concerts a week apart, of the same program, to enable all subscribers to hear the performances. The hall in which the concerts are given is in the Conservatoire Building and, although small, is remarkable for its perfect acoustic qualities. Charles W. Clark is the first American ever invited to appear as soloist at these concerts in the seventy years since their commencement. At the two concerts of February 14 and 21, season 1903-4, his success was so great that he was recalled to finish the season, singing April 17 and 24. The hall 'des Concerts du Conservatoire' resounded to applause so genuine and enthusiastic that Mr. Clark was said to have achieved a success seldom, if ever, witnessed at these concerts. He was then called again to open the season 1904-5, singing at the concerts of November 27 and December 4. When it was considered that no amount or degree of influence can open the doors of 'la Société des Concerts du Conservatoire' to incompetency, or mediocrity, the compliment to America, through a representative artist such as Charles W. Clark, could not well be greater."

Elsenheimer Engaged by Granberry Piano School.

The Granberry Piano School of Carnegie Hall has engaged in its fall faculty Dr. Nicholas J. Elsenheimer, who is a man of distinguished attainments, having composed many orchestral pieces and won the \$1,000 prize for the best cantata for the Golden Jubilee of the Sängerbund, at which MacDowell, Zoellner and Van der Stucken were judges. For thirteen years he was a member of the faculty of the College of Music in Cincinnati. He has made several tours as soloist with the Theodore Thomas Orchestra, and the Cincinnati Symphony Orchestra.

Dr. Elsenheimer will give advanced piano instruction in the Granberry school, and also interpretation lecture recitals, at which he will play for the students of the school selections being studied by them at the time, giving analytical and historical facts concerning the same.

Mr. Granberry, who is now at his Newport, R. I., school, speaks most encouragingly of his fall prospects.

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Voorhis to Play at St. Nicholas Garden.

Arthur Voorhis will be the soloist at the concert in the St. Nicholas Garden, Tuesday evening, July 9. The pianist, assisted by the orchestra, will perform the Saint-Saëns concerto in C minor.

Gustav Mahler has just finished a revision of Weber's "Oberon," to be produced at the Vienna Opera in the fall.

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CHICAGO, Ill., June 15, 1907.

The annual commencement concert of the American Conservatory, held at Orchestra Hall on June 14, was one of the successful events of the year. A capacity house greeted the young graduates and the program proved to be one of the most interesting of commencement programs. The Thomas Orchestra, under the direction of Adolf Weidig, opened the exercises with Rossini's overture, "William Tell," after which the following numbers were given: Scharwenka concerto, in B minor, op. 32 (first movement), Victoria Pownall, a young lady of exceptional ability; aria, "O Love Thy Aid," from "Samson and Delilah," by Saint-Saëns, sung by Frederick Gerhardt, with much taste and style and ease of voice production; Ramon Girvin, a young violinist of undoubted talent, who played the Bruch concerto for violin in an interesting manner, with good intonation; Kurt Wanick, pianist, an unquestionably talented student, who gave the Weber-Liszt "Polacca Brillante"; Helen Axe Brown, whose well trained voice was heard to good advantage in "Pace, pace, mio dio," from Verdi's "Forza del Destino"; Ray Finkelstein, a young violinist, of surely a promising future, whose maturity of style and interpretation in the "Fantasia Appassionata," by Vieuxtemps, was in many degrees more than the usual graduates; Margaret Shirley, who sang the well known "Mignon" gavot, by Thomas, in a very charming manner and with good vocal command; and the young blind pianist, John Lindsay, pupil of Henriot Levy, of the faculty, whose playing of the Liszt E flat concerto was quite a marvelous accomplishment and deserves special mention for the great patience and art required by the teacher as well as pupil to bring about this quite wonderful performance. Mr. Lindsay, playing with full orchestral accompaniment, was exceptionally musical and technically would bear favorable comparison with many endowed with the faculty to see as well as hear. There should be a future for this young man in the pianistic world.

Diplomas were awarded as follows: Post graduate class of 1907, piano, Ellen K. Wunder, Mabel G. Krog, Edna Arline Mitchell, Mabel L. Kaehler, Jessie S. Zeman, Miriam F. Dudley, Elfrida Riebow, Emma A. Hauswald, all of Chicago; Christine E. Ostroot, Lake Preston, S. Dak.; and George W. Weiler, Corsicana, Tex. Singing: Lyravine H. Votaw, Chicago. Violin: Ramon B. Girvin, Chicago. Collegiate department, diplomas; piano, counterpoint and composition: Carl Abrahamson, Mae

Addison, Elizabeth Hazel Aldworth, Zerelda Conlan, Lillian Davis, Ethel Virginia Heaford, Ada Hitt, Irene M. Lovett, Bessie Mudra, Ida Pekarek, Lillian A. Smith, June E. Waldorf, all of Chicago; Georgia Virginia Adams, Decorah, Ia.; Kathryn Braffette, La Grange, Ill.; Edwina Elizabeth Gamble, Evanston, Ill.; Asa Odessa Gross, Brunswick, Mo.; Eureka M. Hawley, Elmhurst, Ill.; Jessie Hood, Avalon, Cal.; Ora Agatha Johnson, Davis, Ill.; Alta E. Keepers, Gardner, Ill.; Elizabeth R. McCoy, Fairbury, Neb.; Georgia Irene Scott, Cowles, Neb.; Winifred Sims, Weleetka, I. T.; Clyde Wilberne Stephens, Fenimore, Wis.; Ida Blanche Townsend, Le Mars, Ia.; Ethyl Watkins, Okmulgee, I. T.; Emma Marie Zellinger, Antioch, Ill. Singing: Andrew Bowman, Salt Lake City, Utah; Helen Axe Brown, Valparaiso, Ind.; Howard Eldridge Preston and Edna Blanche Wilder, of Chicago; Grace Constance Young, Glen Ellyn, Ill. Violin: Ray Patrice Finkelstein, Helena, Mon.; Max Pick, Chicago. Public school music: Helen Bruington, Chicago; D. Virginia Ashley, Jackson, Minn.; Eunice L. Evans, Bedford, Ia.; Perle B. Fulmer, Des Moines, Ia.; Alice L. Mayhew, Ewing, Ill.; Bertha T. Kelley, Elkhorn, Wis. Harmony, counterpoint and composition diplomas: Alice Genevieve Smith, Grace Webster Taylor, Chicago; Clara Elizabeth Kramer, Pueblo, Col., and Sister M. St. Anthony, Loretto Convent, Chicago.

A dinner and reception was given by Dr. Ziegfeld at the Chicago Athletic Association, on June 3, in honor of Rudolph Ganz, the noted pianist, who will sail for Europe on June 22. Those present were: The Honorable Richard S. Tuthill, Charles E. Fox, Edgar C. Smith, Dr. Louis Falk, Hans von Schiller, Herman Devries, William Castle, Felix Borowski, Hugo Heermann, J. H. Gilmour, Ernesto Consolo, Bernhard Listemann, Marshall Stedman, Carl Ziegfeld, W. K. Ziegfeld.

The Columbia School of Music, Clare Osborne Reed, director, gave their sixth annual commencement at the Studebaker Theater on June 14. The program was: Overture, "Der Freischütz," by Von Weber, played by members of the Thomas Orchestra, under the direction of Clarence Dickinson. Two piano concertos, concerto, op. 15, by MacDowell, Florence Woodbury; concerto, op. 16, by Grieg, Mabel P. Seward, and the Tchaikowsky "Fantaisie de Concert," op. 56, Edith L. Kellogg. These three young pianists gave evidence of much talent and thorough training. Miss Kellogg has been frequently heard this past season in concert and recital work and promises much for a brilliant future. Two vocalists were heard, Lulu Leone Runkel, who sang aria, "Der Freischütz," by Von Weber, and Hilda Matthey, who gave a group of songs by Hilda, Von Fielitz and Grieg, proving themselves to be well trained and interesting young artists. Oscar Kaufmann, violinist, played the Vieuxtemps concerto, op. 31. This young man proved to be one of the best of the young violin graduates heard this year, possessing a strong, flexible, well schooled left hand, and an unusually firm bow arm, and much musical sense. Mr. Kaufmann has been a pupil of Leon Marx, of the faculty of the Columbia school for the past three years, and will take the post graduate course next year. The graduates were as follows: Post graduates, in piano, counterpoint and terminology: Bertha O. Becker, Illinois; Mabel Perberdy Sew-

ard, Nebraska. Senior collegiate, in piano, composition, harmony and terminology: Katherine Charlton, Margaret D. Clarke, Blanche Colby, Bessie Price, Frances Ethel Watts, Julia Zalesky, all of Illinois. In voice, piano and harmony: Dagney Clements Beutlich, Illinois; Catherine Ellora Clements, Wisconsin. In violin, composition, harmony and history of music: Oscar Kaufmann, Illinois. Junior collegiate, piano, harmony, history of music and terminology: Anne Beauvais, Marie Fleming, Sophia Robinson, Melissa Ray Schabeck, all of Illinois. In voice, piano, harmony and terminology: Rhoda A. Brown, Kansas; Olive Generva Pratt and John R. Rankel, of Illinois; Estella C. Reynolds, Indiana.

During the summer term of the Joseph Vilim American Violin School weekly lectures and educational programs will be given by Director Vilim for the benefit of the summer students.

The Gottschalk Lyric School will give their commencement exercises at Kimball Hall on June 19. The program will be: Prelude (from English suite) by Bach, Martha Camann, pianist; "The Hazel Green," by Denza, Gustafine Dornbaum; "Lieti Signor," ("Ugonotti") by Meyerbeer, Anna Grater; concerto, C minor, by Mozart, Nina Armando, second piano, Oscar J. Dies; "Jeanne d'Arc," by Tchaikowsky, Sadie Peyser; slumber romance, "Philemon and Baucis," by Gounod, George Schlichter; monologue, "A Problem in Mathematics," to be given by Charlotte McAulif, student of Mrs. Walter C. Lyman; "Reginella," by Braga, Joseph B. Litkowski; "My Heart at Thy Sweet Voice" (from "Samson and Delilah"), Saint-Saëns, Flora B. McGill; concerto, op. 37, by Beethoven, Ethel R. Miller, second piano, Carrie R. Beaumont. The conferring of diplomas and awarding of medals by Mr. Gottschalk.

Following is the program for the commencement exercises of the Chicago Musical College, to be held at the Auditorium on June 18: Overture, "Prometheus," by Beethoven; piano concerto, D minor, first movement, by Bach, Walter J. Rudolph; vocal, aria, "Qual fiamma avea nel guardo," from "I Pagliacci," by Leoncavallo, Luella Gertrude Chilson; violin, "Ballade and Polonaise," by Vieuxtemps, Dollie Stella Benzon; piano concerto, C major, second and third movements, by Reinecke, Mabel Reiterman; vocal, "My Heart at Thy Sweet Voice," from "Samson and Delilah," by Saint-Saëns, Vera Mae Peebles; vocal, Mad Scene, "Hamlet," by Ambroise Thomas, Mary Elizabeth Highsmith; violin concerto No. 8, by Spohr, Ida Cohn; piano concerto, G minor (second and third movements, by Saint-Saëns, Ruby Nelson; the conferring of degrees and diplomas and the awarding of medals by the Hon. Richard S. Tuthill. There will be full orchestra accompaniment under the direction of Karl Reckzeh.

The annual commencement of the Sherwood Music School was held at Music Hall on June 14. The program, consisting entirely of piano concertos, with second piano played by Mr. Sherwood, was given by Ruth Carpenter, Claude Wright, Agee McCray, Ida Stults, Carolyn Sheffield, May E. Sellstrom, Frances Cathryn Close, Carl Sauter and Will J. Stone. The work of all these young people was very meritorious, reflecting credit on both teacher and pupil. Two vocal numbers were given by Hazel de Groff, who sang an aria, "Roberto, O tu che adoro," by Meyerbeer, and Arthur Jones, recitative and aria from "Joseph in Egypt," by Méhul. Irene Martin, a very talented little violinist, played andante and rondo from the Vieuxtemps concerto, op. 19, in a very artistic manner.

Several vocal students of Carl Young were heard in a concert at Memorial Hall, Library Building, on May 28. Mr. Young has several talented pupils, among them Jeannette Lambden, who possesses a lyric voice of much promise. Miss Lambden sang "Oh, Come With Me," by

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Van der Stucken, and "Lullaby," from Godard's "Jocelyn." Miss Lambden is a sister of Grace Mistic, of Chicago, who has been studying abroad this last winter. The Handel Quartet, composed of Carl Young, Mr. Simons and Mr. Simpson, who possess good voices, and Mr. Gray, tenor, who gives more than ordinary promise, sang several selections.

The Northwestern University School of Music, of Evanston, will hold their annual commencement on June 17.

The Chicago Piano College will give their commencement exercises at Kimball Hall on June 20.

A delightful dinner and reception were given by Hannah Butler in honor of Mr. and Mrs. Howard Wells at her home on Greenwood avenue, June 13. Those present were: Mr. and Mrs. Howard Wells, Mr. and Mrs. Herbert Cowperthwaite, New York City; Mr. and Mrs. William Brooks, Mr. and Mrs. William Westerland, Mr. and Mrs. Philip Ray, Mr. and Mrs. Henriot Levy, Gladys Tomlinson and Mrs. F. O. Ringwell. Mrs. Butler is one of Chicago's popular coloratura singers, and as member of the faculty of the Cosmopolitan School of Music has a very large following of students in general voice culture.

The last weekly Saturday afternoon recital by the pupils of the Cosmopolitan School of Music and Dramatic Art was given on June 15 by the following pupils: Fern Cortwright, who sang Nevin's "The Merry, Merry Lark" exceptionally well; Bella Crawford, whose interpretation of Schumann's "The Almond Tree" was specially good; Vido Llewellyn, pianist, who played the Chopin concerto in E minor with a virility and charm quite unusual; Giraldo Voedisch in a group of songs by Grieg and Dvorak was quite the finished artist; C. C. Calkins, cellist, who played the Saint-Saens concerto in a really masterful style; Arthur Merz in a group of songs by Rubinstein, Schubert and Mozart was very pleasing; Grace Kennicott in a group by Mason, Ronald and Verdi, worthy of special mention for fine quality of voice and good style, and Clarence Eidam, pianist, in the Brahms concerto in D minor, played with the strength, physical and mental, of the mature artist. This concert was one of the most interesting of the year.

The Sherwood School will occupy new and extended quarters in the Fine Arts Building next season. Director Sherwood announces several changes in the faculty. As announced to date, the various departments will be equipped as follows: Piano department, William H. Sherwood, Eleanor Sherwood, Georgia Kober, Bertha Stevens, Greta Antis, Mabel Webster Osmer, Francis Moore, Edith Bane, Amanda McDonald, Lena Humphrey, Carl Sauter, vocal department, Arthur Beresford, Shirley Gandell, George Brewster, Mrs. Arthur Beresford, Zoe Pearle

Park; harmony, counterpoint and composition, Daniel Protheroe, Walter Keller, Eleanor Sherwood, Edith Bane; violin department, Joseph Chapek, John Mallek; organ department, Walter Keller; harp, Enrico Tramonti; musical history, Lena Humphrey; sight reading and public school music, William Apmadoc; tonometer system of ear training, Lester C. Singer; elocution and dramatic department, Mme Ida Serven; languages, Consiglia Bartolomei, Marie de Blesine, Mena C. Pfirshing.

Following is the program for the commencement exercises of the Bush Temple Conservatory, to be held at Bush Temple Theater, Friday, June 21: Overture, "Hebriden," by Mendelssohn, the Thomas Orchestra, conducted by Ludwig Becker; concerto, op. 54, A minor, by Schumann, Edgar A. Nelson; duo, "Cavalleria Rusticana," by Mascagni—Santuzza, Edna Creutz, Turiddu, Claude Saner; concerto, op. 11, E minor, by Chopin, Katherine McKee Bailey; quartet, "Rigoletto," by Verdi, Irene Liebmann (soprano), Dora Viohl (contralto), Dr. J. B. Sonnenschein (tenor), Wallace Pike (basso); concerto, op. 70, by Rubinstein, Louise Love.

Marion Green, that talented basso cantante, has just returned from a very successful May festival tour. On May 13 and 14 Mr. Green sang with the Handel Choral Society of Peru, Ind., under the direction of W. Ethelbert Fisher, when "The Creation," by Haydn, and Cowen's "Rose Maiden" were given. The Peru Journal of May 15 said: "Marion Green, baritone, sang the recitative, 'In the Beginning God Created the Heavens and the Earth,' with a voice once heard never to be forgotten. Mr. Green possesses a wonderful baritone voice, of great flexibility, which portrays ability and earnest study, and well deserved the generous praise bestowed upon him throughout his solo work."

On May 24 Mr. Green sang with the Sioux Falls Choral Society, when Mendelssohn's "St. Paul" was given. The Sioux Falls (S. Dak.) Presto of May 25 said: "Mr. Green is an oratorio singer par excellence, and the moments when he was pouring out the wealth of his fine voice in the recitatives and songs that fall to the share of the bass were those of rare enjoyment. If the choral society had done nothing more than to give Sioux Falls the opportunity to hear such a singer it would have accomplished a worthy purpose."

Frederik Frederiksen, violinist, will sail for Europe on June 22. Mr. Frederiksen will visit his old home in Norway, and on August 20 will be the soloist with the London Queen's Hall Orchestra, under Henry Wood, at one of the Promenade concerts. Mr. Frederiksen will play the Mendelssohn concerto.

J. H. Grunn, pianist, will remove to Arizona, where, beginning next September, he will have charge of the piano department of the Arizona School of Music.

At the close of the commencement exercises of the Columbia School of Music, held at the Studebaker Theater on June 14, Clarence Dickinson, the retiring director of the composition, harmony and counterpoint department, was presented with a very beautiful silver and gold loving cup by the faculty of the Columbia School. Mr. Dickinson leaves the Columbia School to assume the directorship of the Cosmopolitan School of Music and Dramatic Art, located in the Auditorium Building.

Virginia Listemann, who is touring the Middle West, has met with great success. Following are some of the comments of the press:

Virginia Listemann possesses a soprano voice of rare brilliancy and tone quality and she carries the melody from the stage to the amphitheater with marvelous clearness.—Paducah, Ky., Evening Sun.

Virginia Listemann, the soprano, was one of the greatest successes of both performances. She has a voice of unusual brilliancy and pureness, executing the most difficult measures with the greatest ease and smoothness of tone.—Decatur, Ill., Herald.

Referring to Miss Listemann, the vocalist, the audience have never heard a better trained voice on the local stage. Miss Listemann's personality is fascinating. Her manner and her selections, to say nothing of her unusual voice, contribute wonderfully to the popularity of her numbers on the program. It was indeed a rare treat for the lovers of vocal music.—Decatur, Ill., Post.

Miss Listemann has a beautiful soprano voice of great range and flexibility and sweet quality, even the highest notes having color. She sings in a faultless manner yet with great expression. The audience gave her a pronounced ovation, compelling her to respond

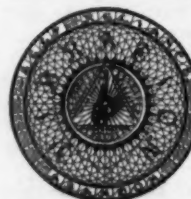
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with two encores and return repeatedly. In the latter half she sang in the trios and quartet of Faust, Martha and Lucia in a magnificent way.—Owensboro Enquirer.

EVELYN KAESMANN.

Carl Helps Another Woman to Get Degree.

At the recent examinations of the American Guild of Organists Grace Leeds Darnell, post graduate of the Guilman Organ School, received the fellowship degree. She was the only woman candidate who passed, and the Guilman Organ School holds the record of having sent the only successful women candidates so far, the other being Gertrude Elizabeth McKellar, who secured the degree three years ago. Mrs. Alfred Fox and Louise Dade Odell successfully passed the associate examinations this year and received certificates from the Guild.

In the outline of work at the Guilman Organ School for next season a class will be formed for the harmonization of melodies at the keyboard; special stress will also be laid upon transposition, reading from the open score and sight reading, in preparation for the Guild examinations, May, 1908. For several years students of the Guilman Organ School have entered the Guild, and Mr. Carl has determined to give every possible advantage in preparatory work for those who apply next year. The examinations at the school will hereafter be conducted by a board of examiners. Mr. Carl will sail for Europe in a few days, to confer with Alexander Guilman and complete arrangements for the coming season. The school reopens October 15, with the entrance examinations to be held on Monday, October 14.

More About "Breath Control."

22 WEST SIXTY-FIRST STREET,
NEW YORK CITY, JUNE 12, 1907.

To the Editor of The Musical Courier:

Here is something for those who believe in breath control in singing:

First, may I ask what do you intend to control? I suppose it is the voice or the tone. If your voice is not correctly placed, and consequently sounds throaty and imperfect, what do you then control?

All this recalls to my mind the visit of a man to my studio for the purpose of having his voice tried. Before the man started to sing he commenced sniffing air up his nostrils, and after making several efforts he finally emitted tones that sounded like the tones of a mule.

I asked the gentleman if he believed in breath control, and in answering me he declared that most people did not know how to breathe properly. We talked the thing over, and I told him that his own unsuccessful illustrations led me to think that he needed advice from a physician, for I was convinced that something was radically wrong with his vocal chords and ideas of breath control.

M. ELBERT FLORIO.

Anna E. Ziegler's Summer Term.

Anna E. Ziegler will remain in New York three days each week during the summer months, for the benefit of those pupils who wish to continue their vocal lessons. Madame Ziegler's summer term begins July 8. Helene Koelling the coloratura soprano, who is a cousin of Madame Ziegler, has been engaged by Hammerstein for the Manhattan Opera House next season.

Felix Dahn's two act opera, "Myrtia," was given with much success in Prague not long ago.

CINCINNATI.

CINCINNATI, June 15, 1907.

The twenty-ninth annual commencement exercises of the College of Music, on Thursday night, June 13, in Music Hall, fully sustained the high standard of this time honored institution. The ensemble and solo numbers reached a professional degree of excellence. Mr. José Marien conducted the first movement from Mozart's symphony in G minor, by the College Orchestra, which was given with compactness and energy, artistic shading and plastic tone. The second College Orchestra number—*Andante* from Tchaikowsky's string quartet, op. 11, conducted by Mr. Saar, was given a reading of poetic delicacy and individual interpretation. Albino Gorno conducted the Mendelssohn concerto, G minor, for piano and orchestra, presenting his pupil, Hazel Belle McHenry, as the soloist. In its interpretation not only the firm pulsation of rhythm, but an unusual degree of finish, made itself felt. The beautiful *Andante* she interpreted with delicacy of sentiment. In her work a velvet touch, poetic energy and a matured technic were manifest.

The college chorus, under the direction of Mr. Saar, proved itself an organization of plastic energy and vital force. Two selections by Dvorák—"Speed Thee, Birdie," and "Parting Without Sorrow," both orchestrated by Mr. Saar—were of contrasted interest. In the first the dynamics of tone were felt in the beauty of shading, and the second was read with chic and snap. The last chorus number, embracing the first part of Hoffmann's cantata, "Song of the Norns," served to bring out a dramatic, passionate reading, with fine crescendos and climaxes.

Florence Hardeman represented the violin department superbly. Under the direction of Albino Gorno she played with orchestra the first movement from Mendelssohn's concerto, E minor, proving herself uncommonly gifted, with the promise of a career. Her firm, decisive bowing, her musical tone—and above all, the spirit with which she played, showing the presence of soul—combined to put her far above the average talent of students.

Alice Struene, soprano, was presented by Sig. Mattioli in the brilliant and difficult aria from "Il Guarany," by Gomez. It is not too much to say that she has an extraordinary voice, of remarkably even register and pure, liquid quality. It has both coloratura and sustaining capacity. Her singing of the aria was altogether brilliant and artistic.

Julius Fleischmann, president of the board of trustees, introduced the speaker of the evening, Congressman Nicholas Longworth. Mr. Longworth's address was largely of a historical and complimentary character. He spoke of the College of Music as having been one of the principal agents to spread Cincinnati's fame as a musical center abroad. He pointed with pride and pleasure to the fact that he had once been a student of the college, when it was presided over by Theodore Thomas and Mr. Jacobson, his teacher, was head of the violin department. He spoke of the May Festival and orchestral conductors and expressed the hope that in another year the Symphony Orchestra would be revived. From the beginning the college had furnished material for the orchestra and soloists.

The following were awarded the Springer gold medals: Elizabeth McFeeley Lee, Cincinnati; Susanna Cassatt, Greenville, Ohio; Hazel Belle McHenry, Cincinnati; Neva Remde, Cincinnati; Charles J. Young, Cincinnati; Florence Hardeman, Covington; Madge MacGregor, Cincinnati; Alice Mae Struene, Cincinnati.

Diploma and certificates were awarded to the following: Diploma—Elizabeth McFeeley Lee, Cincinnati, Ohio, public reader and teacher of elocution.

Certificates—Susanna Cassatt, Greenville, Ohio; Mae Philbin, Cincinnati, Ohio; John A. Stacy, Covington, Ky.; Pearl E. Triplett, Akron, Ohio, organists. Grace Fahrrenbruck, Cincinnati, Ohio, and Charles J. Young, Cincinnati, Ohio, teachers of piano. Naomi Hottes, Lexington, Ky.; Hazel Belle McHenry, Cincinnati, Ohio; Neva Remde, Cincinnati, Ohio, pianists. Stanley Baughmann, Cincinnati, Ohio; Herman J. Copp, Cincinnati, Ohio; C. L. Hetzler, West Alexandria, Ohio; Elizabeth R. King, Fletcher, Ohio; Callie Rice, Richmond, Ohio, public school music. William H. Burkel, Cincinnati, Ohio; Florence Hardeman, Covington, Ky.; Madge MacGregor, Cincinnati, Ohio, violinists. Carrie Collard, Dayton, Ky.; Viola Munson, Denison, Tex.; Corinne Russell, Mt. Gilead, Ohio; Alice Mae Struene, Cincinnati, Ohio, vocalists. Princess Florence Gove, Elyria, Ohio; Rosa Grad, Cincinnati, Ohio; Elsa Mundhenk, Cincinnati, Ohio, public readers. Ida B. Radcliffe, Cincinnati, Ohio, teacher of elocution.

The annual commencement of the Ohio Conservatory of Music, Monday evening, May 10, in the Auditorium, was an interesting event.

Hon. D. DeMott Woodmansee made the address, in which he paid a high tribute to the refining influences and educational bearings of music. In the absence of Rev. Dr. Robert Watson, his assistant at the Second Presbyterian Church, Rev. F. J. Martin, offered the invocation. The work of the students showed proficiency and had about it the atmosphere of serious purpose and earnest endeavor. Rev. Floyd Poe and Bessie Owens Gilmore sang with fine voice blending "L'Addio," by Nicolai; Glenora Zink, pianist, played the "Andante Favori," of Beethoven, with good conception and facile execution; Edith Wolfleg sang Mozart's "Voi Che Sapete" with a well equipped soprano voice, flexible and pure; Maude Rains has a voice of contralto timbre and sang Godard's "Berceuse" with refinement and feeling, the violin obligato being gracefully played by Carl Crumb; Laura Cunningham sang "Villanelle," by Delf Aqua, with coloratura voice, flexible and light and good portamento. Mozart's "La Ci Daren" was given with spirit and expression by Merrill Proctor and Bessie Owen Gilmore. The valse from Gounod's "Romeo and Juliet" was read with brilliancy and coloratura capacity by Eva Probasco. Carl Crumb, who is a pupil of Richard Schliwien, played Wieniawski's "Polonaise No. 2" with surprising technic and musical understanding. The last number was a "Sevilla," by Dessauer, sung with naïveté and chic by Bessie Owens Gilmore.

A feature of the commencement was the award of a Kimball piano to Jessie Wilkerson, of Bellevue, Ky., as the student who made the greatest progress during the year.

Degrees were conferred by Willis Irwin on the following, who were given certificates: Laura Cunningham, voice culture; Bessie Owens Gilmore, voice culture; Nellie Howe, piano; Eva Probasco, voice culture; Merrill Proctor, voice culture; Jessie Wilkerson, piano; Edith Wolfleg, voice culture.

The benediction was pronounced by Rev. F. J. Martin.

Henri Erne, the Swiss violinist, has been engaged to succeed José Marien, as head of the violin department at the College of Music.

J. C. HOMAN.

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PHILADELPHIA, June 15, 1907.

At the annual meeting of the American Organ Players' Club, held June 10, the following officers were elected: President, Dr. David D. Wood; vice president, Dr. John M. E. Ward; secretary, Mrs. A. W. Bunting; treasurer, Elwood Beaver; librarian, Laura A. Wood; and the following were added to the board of directors: Frederick Maxson, S. Wesley Sears, May Porter.

The report of the executive committee showed twenty recitals given during the season, and two new players made their debut.

A total of 123 organ numbers were played, 31 vocal and 20 arrangements, making a grand total of 174 selections.

Four of Mendelssohn's sonatas, Nos. 1, 2, 5 and 6, with nine of Bach's fugues, were rendered, the D major and D minor finding most favor this year. The percentage of organ music written during the last five years is large, 47 out of 123, which goes to prove that the club, while not neglecting the old classics, is very much up to date.

Of the remaining 54 represented, about one-half are composers in active organ work at the present date, four of them being active members of this club and twelve native Americans.

A short musical entertainment and refreshments followed the business meeting, which was attended by fifty organists, and the discussion of future plans was free and hearty.

The popular bass-baritone, Dr. George Conquest Anthony, is finishing a most successful season. In a later issue we shall publish a list of the works he has sung. Recent engagements include "Persian Garden" and "Fairylana" song cycles in Atlantic City, N. J., June 6; "Floriana" song cycle and Goring Thomas' "Swan and Skylark," at Susquehanna University, Selinsgrove, Pa., June 10 and 11, and Cowen's "Rose Maiden" with the Fox Chase Chorus, Fox Chase, Pa. On June 27 he will sing at Willow Grove.

Corrinne Wiest Anthony, who was ill earlier in the season, has been compelled to cancel her remaining engagements. She sang last at a recital in Atlantic City on June 6, when she scored a hit with the audience of about 2,000 people. She was engaged to sing in "Swan and Skylark," "Floriana" and "The Rose Maiden" this week, but had to send a substitute instead. Hers is a case bordering on nervous prostration, the result of overwork. It is to be hoped that a restful summer will restore her to health, as few sopranos are so gifted vocally, musically and temperamentally as to meet with such uniform approval alike from directors and audience.

On Tuesday evening, June 5, the Alumni Association of the Combs Broad Street Conservatory of Music held its annual reunion banquet. The following officers were

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elected for the ensuing year: President, Sarah A. Schwartz; vice president, Caroline Furman; secretary, Edna V. Boyer, and treasurer, Earle E. Beatty.

WORDS ON WAGNER.

(Arthur Symons, in London Saturday Review.)

Can Wagner be heard properly anywhere but at Bayreuth or Munich? Can he be heard even at Munich as he is heard at Bayreuth? In a certain sense, no. The conditions at Bayreuth are perfect, not only because of a theater designed after Wagner's pattern, for that we have now got at Munich, but because Bayreuth is a little provincial place in the midst of pine woods, where the religious minded can go into retreat and be disturbed by nothing in the world.

* * * But the conditions of London life in the season make the privilege a diminished one, if we compare it with the immense satisfaction of Bayreuth. Here we have to get in our Wagner between two theaters, a dinner, a ball, every kind of daily and nightly engagement. We come tired to our seats, we listen restlessly, we have to hustle through our dressing and dining, our coming and going. It is impossible for us to compose our minds as we can compose them at Bayreuth, where there is nothing to do but stroll in the quiet streets, and up and down the paths in the wood, all day long, with the music always awaiting us, like a sacred ritual at which we are to assist. It is mentally and physically fatiguing to hear "The Ring" from beginning to end, under no matter what conditions; but how hard these conditions inevitably are in London!

We have Richter as conductor, and in him we have the greatest living conductor, and almost, in a special sense, Wagner's representative. I personally would give the best singers, the best staging, perhaps even the pine woods of Bayreuth, in exchange for Richter as a conductor. It is for the music, after all, that we go to hear Wagner; and the music only exists through the little white magic wand which the enchanter of the orchestra holds in his hand. Richter reminds me of Rodin, as he sits there, a little bent, hardly moving, heavy and aloof, drawing fire or thunder out of the "hollow gulf" before him at a lifting, not only of the baton, but of a finger, an eyelid. He is not of an absolute evenness and quality, and, like Sarah Bernhardt, will sometimes go through his part indifferently. But his average, not only his best, is beyond the reach of any other conductor, and throughout the second cycle, which I attended, he was never below his splendid average and several times at his very best. What is it in him that brings the very secret of Wagner out of these harmonies that can be so easily betrayed by the way? I suppose genius first of all, and then every technical quality that can actualize genius. Any one who has ever seen him at rehearsal will have noticed that not one shade of sound will escape him in a torrent or tempest of sounds. He has the immense quietude of the greatest men, in whom emotion is Caliban and Ariel at once, and both in servitude. He masters, and is never mastered, and it is with a thrill of surprise and pleasure that we see him as he unchains the elements in Wagner's universe, effortless in their midst, directing them, a more effectual Wotan.

I am not sure that "The Ring" is in every way Wagner's finest, though I suppose it must be called his greatest achievement; just as that other "Ring," "The Ring and the Book" of Browning, overtops all the rest of the work in bigness. "Tristan" for sheer passion, the "Meistersinger" for sheer music, each as a whole exceeds the never quite controlled bulk of this myth of the Nibelungen, in which Wagner has tried to be, and almost succeeded in being, primeval, a maker and fellow of gods, giants and dragons. So lofty a language was never spoken in music, with so much in it of human speech carried upward and downward, not distorted by empty vain sublimities, but exaggerated in the true manner of art, on the central human pattern. Things like the fire music, the wood music, the love duets of Siegmund and of Siegfried, are, of course, among the great things in which Wagner is simply excelling other people on their own ground. But there are many parts into which a purely German grotesque finds its

way, uncouthnesses, experiments in imitation and suggestion, which only supreme genius could excuse, by transcending, as Wagner does, what is accidental in them by what is essential. The justification of the taps on the anvil, the clop-clop of uneven legs, the ugly tumult, uneasy horror, and all that might easily have been intrusive in a piece of pure music, is precisely this: that the music never suffers by it and can be heard in the concert room with perfect satisfaction, though inquiring minds may wonder at it there. If they are rightly in tune, their wonder will not hinder their delight.

The new managing director of the Bremen Opera for the period between 1908 and 1913 will be Hubert Reusch, formerly of the Hannover Opera.

"Salome" has penetrated into Switzerland. The Zürich Opera was the producer.

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Birmingham.

BIRMINGHAM, Ala., June 12, 1907.

The closing concerts and recitals of the several clubs, schools and classes for the study of music have been claiming the attention of our musical people during the past few weeks. The Euterpean Club, of the High School, in its fifth annual concert takes first place in well trained chorus work, having presented at its last concert the "Erl King's Daughter," by Gade; "King Rene's Daughter," by Smart; "Hail! Great Hero, Hail!" from "Lohengrin," besides three attractive choruses for boys' voices. Bessie Cunningham, soprano, sang in addition to all the soprano solo work in the cantata, an aria from "Carmen." Others assisting were Otilie Buchanan, mezzo soprano; Ila Nunnally, contralto; Arthur Chairsell, baritone; Josephine Boyle, accompanist; Laura Jackson Davids, organist. Leta Kitts is the club director.

The recent recital by the advanced pupils of the Birmingham Conservatory was the best of its kind. Those participating were Margaret Dudley Reynolds, of Anniston, piano; Mrs. E. G. Chandler, soprano; Grace O. Beggs, violin; Lula Hawkins, piano; Oliver Chalifoux and F. E. Davidson, violins. C. R. Klenck, cello, and Mr. and Mrs. Gussen, of the faculty, violin and piano, respectively, were also heard.

The recitals by voice and piano pupils at the Seminary, the Pollock Stephens' Institute and the Allen School, deserve especial mention also.

Norma Schollar, soprano; J. B. Luckie, baritone, with Calman's Orchestra, furnished a most delightful program at the musicale given recently by Mrs. Charles Sibley.

Marie Keen-Mullen left last week for the summer, in Europe. She will take a special course of lessons from Lilli Lehmann, in Berlin.

The Treble Clef Club has been honored with an invitation to compete for the gold cup to be awarded at the Jamestown Exposition, to the best glee or choral club in the South.

Connecticut.

NEW HAVEN, Conn., June 14, 1907.

The Litchfield County Choral Union, now in its eighth year, sang Gounod's "Redemption," in the somewhat famous music shed at Norfolk, last week. Richard P. Paine conducted, with an orchestra of some seventy pieces from New York. Edward Johnson, Herbert Witherspoon, Emilio de Gogorza and Mesdames Eames and Homer were the soloists. The chorus of 335 voices shared in the success of the performance.

A symphony concert, conducted by Arthur Mees, of New York, concluded the festival. Mesdames Eames and Homer assisted.

There has been an amateur opera craze in Connecticut this spring. In New Haven "The Geisha," "The Black Hussar" and the "Chimes of Normandy" have been given, the following church soloists taking the various parts: May Bradley, Anna M. Carroll, Eliza

beth Kennedy, Dr. George Lawson, Ennis Osborn, Fred Adams and Joe Southerton.

In Hartford, "Girls of America" was played last week, under the direction of D. Parsons Goodrich. It was a capital production. Nellie Cary Reynolds, Marion Murless and Mrs. F. W. Sutherland, whose dancing and voice were captivating, and Mesars. Sturgeon, Saunders, Williams and Wilcox were the principals.

Nathan Fryer, who has just returned from five years' study with Leschetizky, in Vienna, gave a recital in Steiner's Athenaeum, Tuesday. It proved to be the best piano playing heard in New Haven in many a long day. The concert was given as a compliment to his former instructor, E. A. Parsons. Mr. Fryer returns strongly equipped for a professional career.

The choir of the Fourth Church, Hartford, gave "Hiawatha's Wedding Feast" (Coleridge-Taylor), Wednesday evening, assisted by Miss Chopourian and Theodore van York. Ralph L. Baldwin, the church organist, directed. The two soloists also gave a concert program.

LEOPOLD.

Syracuse.

310 NOXON STREET,

SYRACUSE, N. Y., June 12, 1907.

A number of pupil recitals and the closing soirees at the university ended the local music season. Of the former, the recital by pupils of Mme. Louise Nellis Foster attracted a large audience at the music room of the Kanatenah Club, and revealed a number of young ladies well grounded in the fundamentals of vocal technique.

A recital to which a great number of local people look forward, is the annual appearance of the pupils of Richard Grant Calthrop. This season Professor Calthrop has been unusually successful with a number of young voices, and at this recital he gave them opportunity to shine. Much merited praise was given the singers and their teacher for the ability and proficiency shown during the evening.

Tom Ward and several of his pupils gave what was reported as being a pleasing recital, at Auburn during the past week. Mr. Ward has received much praise from both local and visiting musicians for the work of the Syracuse Music Festival chorus at the recent festival. Mr. Ward has been drilling the chorus for the past six years, and to him is due in a large measure the artistic success of the choral numbers of the festival programs.

Pupils of Blanche De Maine MacDonald have also shown their progress in a recent public recital.

The soirees at the university, marking the closing of the college courses of the music students, were, in the character of the programs offered and in the proficiency of execution, worthy of much praise. Under Dean George A. Parker and a staff of capable teachers, the College of Fine Arts prepared for graduation a number of men and women well grounded, not only in the principles of music and the faculty of correct and facile execution, but, what to

many is of greater importance, the culture and broadened outlook which comes from the study of the humanities and sciences in conjunction with music. The performances revealed students of proved musical worth and intellectual achievement. The graduates were Frank Stewart Adams, Ama Marion Avery, Kathleen Bagwell, Marian Ella Ballou, Elyn Louise Blake, Clara Ellen Darrohm, Emma Marie Faulkner, Elsie Anna Fox, Estelle Augusta Ga Nun, Dora May Gilbert, Edith Stewart Hodge, Jessie Willard Kingsbury, Ralph Ferris Knap, Ethel May Wentworth, Zoe Belle Weaver.

A. Kathleen King, the talented music critic of the Syracuse Post-Standard, and one of the most popular and active members of the Morning Musicales, has been appointed chairman of the committee which will have charge of the programs for the fortnightly recitals of Syracuse's most promising musical organization. Miss King has given much pleasure and enlightenment to Post-Standard readers during the past season by her timely and capable reviews of music events.

A meeting of the directors of the Syracuse Music Festival Association, held last week, showed that despite the fine showing at the last festival, there would still be a deficit of about \$1,400. It is pointed out, however, that this deficit is not due to any fault of the public, but to the very large expense account of the five concerts. The directors have made good the money and promise that the 1908 festival will be an assured fact.

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Detroit.

DETROIT, Mich., June 12, 1907.

Boris L. Ganapol introduced two of his advanced pupils at the Ganapol studios, 218 Woodward avenue, a fortnight ago. The singers were Vesta Lockard Forman, contralto, and Joseph N. Krolak, basso cantante. Elizabeth Mae Hunt was the assisting piano accompanist. The program was made up of operatic and oratorio numbers from the works of Handel, Ambroise Thomas, Meyerbeer and Rossini, and songs by Schubert, Mendelssohn, Hahn, Hans Hermann, Florence Aylward, Hadley and Philip H. Williams.

Winnipeg.

WINNIPEG, Man., June 10, 1907.

Several changes have recently been made in the church choir of the city. Braxton Smith has taken charge of St. Andrew's choir. F. Nelson Gee, one of Winnipeg's popular organists and accompanists, has resigned from Zion Church, to begin his duties at St. Augustine's, a church noted for its musical activities.

After a performance of "Elijah," by the choir of the Westminster Church, Mr. Warrington and the singers were overwhelmed with congratulations, and in response to a general demand, the performance was repeated. Mr. Warrington, as leader, has done com-

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mendable work. The role of Elijah was filled by J. J. Moncrieff. Mrs. Landry was the organist.

In the past three weeks pupils' recitals were given by Ethel Lawson (violin), R. Franz Otto (piano), and Louise McDowell introduced her pupil, Miss Paulson, in a special piano recital.

May Hamilton, the Toronto representative of THE MUSICAL COURIER, visited Winnipeg on her way to Vancouver. R. F. O.

Kansas City.

KANSAS CITY, Mo., June 12, 1907.

As the season is rapidly drawing to a close, concerts and recitals in the local field seem to multiply rather than diminish.

The organ recital which was to have been given by Edward Kreiser at the Grand Avenue Methodist Church, June 8, was postponed on account of the weather until Sunday, June 15. This is one of the ninety-five recitals which Mr. Kreiser has given at the Grand Avenue Church during his seventeen years of service there. Seven hundred and twenty-nine compositions, 453 composers were represented upon his programs, and 76,000 people were instructed by his playing.

This section of Missouri loses in Frank Conrad, who has, after ten years' service as director of music at Central College, Lexington, resigned to accept a similar position with Ward Seminary, Nashville, Tenn., one of its most brilliant pianists. Mr. Conrad, on his way to Chicago, where he will teach a summer term, spent several days in Kansas City visiting friends.

Helen St. Rayner, recently of New York, has opened a vocal studio in the new Conservatory Building.

Percy Hemus, baritone, begins his summer term of work at the Conservatory next week.

E. Geneve Lichtenwalter gave two out of town recitals during the past week; one at Leander Clark College, Toledo, Ia., and the other at Platte City, Mo.

The song and piano recital given by pupils of Charles Edward and Alfred Hubart, at the Westport Avenue Presbyterian Church, was well attended. Charles Edward Hubart, with the assistance of the Westport Avenue Presbyterian Church Choir, gave a song recital at the same place this week.

Luella Herbig, advanced pupil of S. Ellen Barnes, gave a recital at the Fine Arts Hall, Thursday. Miss Herbig was assisted by Miss Dyer, soprano, and Florence Lenning, violinist.

Herman Springer's Topeka pupils gave a song recital this week; those taking part were Miss Hossfeld, Mrs. Ernest Hughes, Lucy McAfee, Darbin Bradley, Clara Fleischman. Mr. Springer sang "Tom, the Rhymer," Loewe; "Two Grenadiers," Schumann; "Sweet and Low," Wallace. Grace Wilcox was the accompanist.

The Busch Pianists' Club, of which Mrs. Carl Busch is sponsor, will give a program of excellent piano numbers at the new Casino, Friday evening.

Frederick Wallis, who begins a season of travel and study in France, Italy and England this summer, was honored with a testimonial concert at Westminster Presbyterian Church this week.

Buffalo.

BUFFALO, June 14, 1907.

An approving audience listened with real interest to the excellent program presented by fourteen year old Florence Ralph at the home of her teacher, Mrs. Choate, last Saturday afternoon. One marvelled at the maturity of expression revealed in the young pianist's interpretation of compositions by Heller, Mendelssohn, Leschetizky, Grieg and Chopin. Very effective was the rendition of the concerto C major, Mozart, the orchestral accompaniment arranged for second piano played by Mrs. Choate. Miss Ralph is acquiring the style and finish which characterizes the work of her gifted teacher, who was taught by Siliti, the eminent pianist and instructor. Miss Ralph cannot fail to attain distinction under the tutelage of one so well equipped as Mrs. Choate to discern and to develop pianistic gifts.

Buffalo is fortunate in having attracted Mr. and Mrs. Louis J. Bangert to remain as permanent residents. After Mr. Bangert's return from Vienna, he had no difficulty in securing piano and vocal pupils, and he also is organist in one of our leading churches. Last year Mr. Bangert married Bessie Hilton, an organist, of Syracuse. Together this talented couple are engaged in teaching ambitious pupils. Last Monday a pupils' recital was given at

the Bangert studios, at 234 Highland avenue. The pupils taking part were the Misses Minchan, Koester, Hutter, Kinnus, Wetter, Nova, Heinrich, Miles, Phillips, Forster, Crandall, Bauer, Mesara. Parker, Lautz and Hofeller were among the piano players. The vocalists were Charles Pattenden, Louis Bangert and the Misses Heinrich, Miles and Miller. Piano duets, Mrs. Bangert and Miss Hutter, also Mr. Peterson and Mrs. Bangert.

A trio recital was given on Thursday evening, June 13, at the studio of George W. Bagnall, teacher of piano, and organist of Lafayette Presbyterian Church. Mr. Bagnall, pianist; William Gornall, violinist; Eduard Steinke, cellist. The Misses Becker, Harwick and Leroy Jagow, pianists, assisted.

"Tips and Tales," issued from the office of Henry W. Savage, New York, announces that the Viennese success, the comic opera "The Merry Widow," by Franz Lehr, will be a big attractive in America this coming season. At present there are eighteen "Merry Widow" companies playing in the principal continental cities. Mr. Savage, in a cablegram, announces that he has engaged Gustav Matzner, leading comedian of the Berlin "Merry Widow" company, to play his original role in the September production in New York. Buffalo should make a bid for the production of the opera here. In Berlin this opera is known as "Die lustige Witwe."

The pupils of Sara Schiebel, 135 East Utica street, will be heard in piano solos June 25. Miss Schiebel became a brilliant pianist as a pupil of Ch. Armand Cornelle. Being ambitious to learn another instrument she is now studying with Seth Clark, organist of Trinity Church.

The annual piano recital of the pupils of Ch. Armand Cornelle will be given at the Twentieth Century Club June 27.

VIRGINIA KRENZ.

Music in Eastern Maine.

BANGOR, June 14, 1907.

R. B. Hall, who has been prominent in Bangor, Waterville and Portland as cornet player and band leader, died in Portland a week ago. He was styled the "March King of Maine." His compositions were favorites with bands in many countries.

In Dover, the pupils of Sara Peakes lately gave a successful concert in aid of the Thompson Free Library. "Flora's Holiday," a cycle of old English melodies, formed the second part of the program and was sung by a quartet composed of Miss Blanchard, Miss Gentheo, Francis Peaks and Wade Campbell.

A musicale was given under the direction of Carrie L. Blanchard, music teacher in the Dover schools, June 12. The "Wreck of the Hesperus" was performed by the High School Chorus and Orchestra, assisted by local soloists.

Harriet Stewart has given successful recitals by her piano pupils in Bar Harbor and Bangor recently.

Margaret Ayer, the young promising soprano of Lincoln, was called to Bar Harbor to sing as soloist at the first service this season of the Unitarian Church.

ABRIE M. GARLAND.

Jersey City.

JERSEY CITY, June 14, 1907.

Katherine Cavilli, the youthful daughter of Mrs. Frank Cavalli, distinguished herself at the recital given by the music students of the Bergen School for Girls. Miss Cavalli, who has been well taught, played a "Reverie," for violin, by Gili. Others who took part in the program were: Lucy Bonnyge, Josephine Bedle, Wolcott Parker, Dorothy Cropper, Charlotte Nicse, Florence Pond, Florence Rohrecht, Myra van Keuren, Mrs. Barton, Helen Menagh, Alice Martin, Theodore Watson, Bess Hartshorne, Margaret Gray, Adele Kennedy, Esther Ludwig, Alice Cross, Adra Marshall, Mildred Downs and Helen Barnes. The compositions on the list ranged from Bach to Ardit, and represented work in the piano, violin and vocal classes.

Corning.

CORNING, N. Y., June 12, 1907.

Musical ability of a high order was disclosed at the concert given at the Corning Conservatory of Music, on the evening of June 7. The principal player was Ida Wanosc hek, violinist, and those appearing on the program with her were Lena Braveman, pianist; Truman E. Fassett, baritone, and Cecilia Bostelmann, accompanist.

Miss Wanosc hek's playing of the Mendelssohn concerto was highly praised by local critics. Her other numbers included "Czardas," by Hubay, and the Wieniawski polonaise, op. 4. Mr. Fassett sang two Elizabethan songs (settings by H. Lane Wilson) and other English songs by Goring Thomas, Cowen and Allitsen. Miss Braveman performed the Mendelssohn "Rondo Capriccioso."

Stockton.

STOCKTON, Cal., June 8, 1907.

Bessie Smith, a talented pupil of Ida Hjerleid-Shelley, gave a piano recital some weeks ago in the Central Methodist Church of Stockton, assisted by Mrs. George Housken, vocalist, and Blanche Morrill, violinist; Mrs. John Raggio, pianist, and the teacher, Miss Hjerleid-Shelley. The program included concertos by Grieg and Mendelssohn, and numbers by Bach, Glinka-Balakirew, Schumann and Chopin, Kargaroft and Strauss-Tausig. The playing of Miss Hjerleid-Shelley's young student reflected the thorough training of her instructress, who by the way is a pupil of Barth, and now regarded as one of the best piano teachers on the Pacific Coast.

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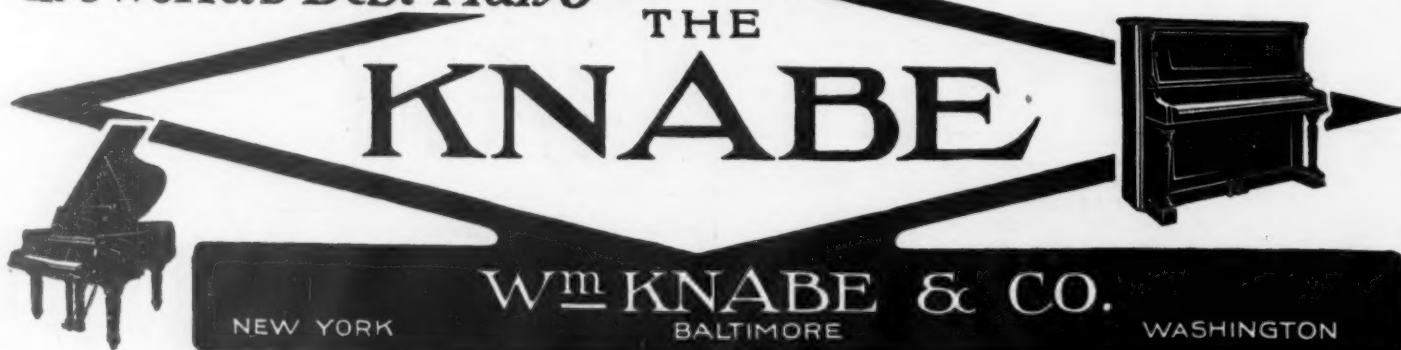
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